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the looks, the accessories
spring beauty: new colors

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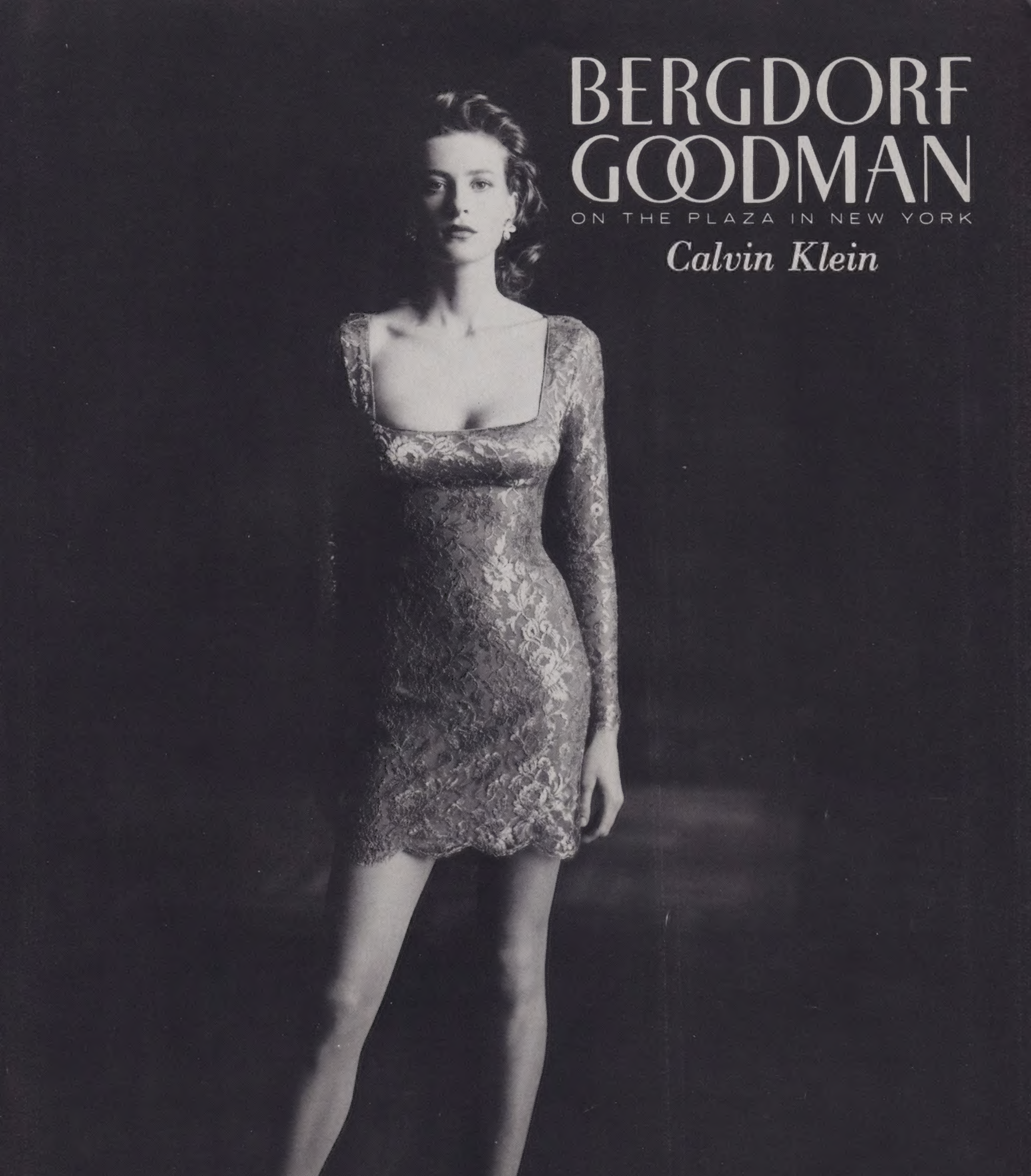
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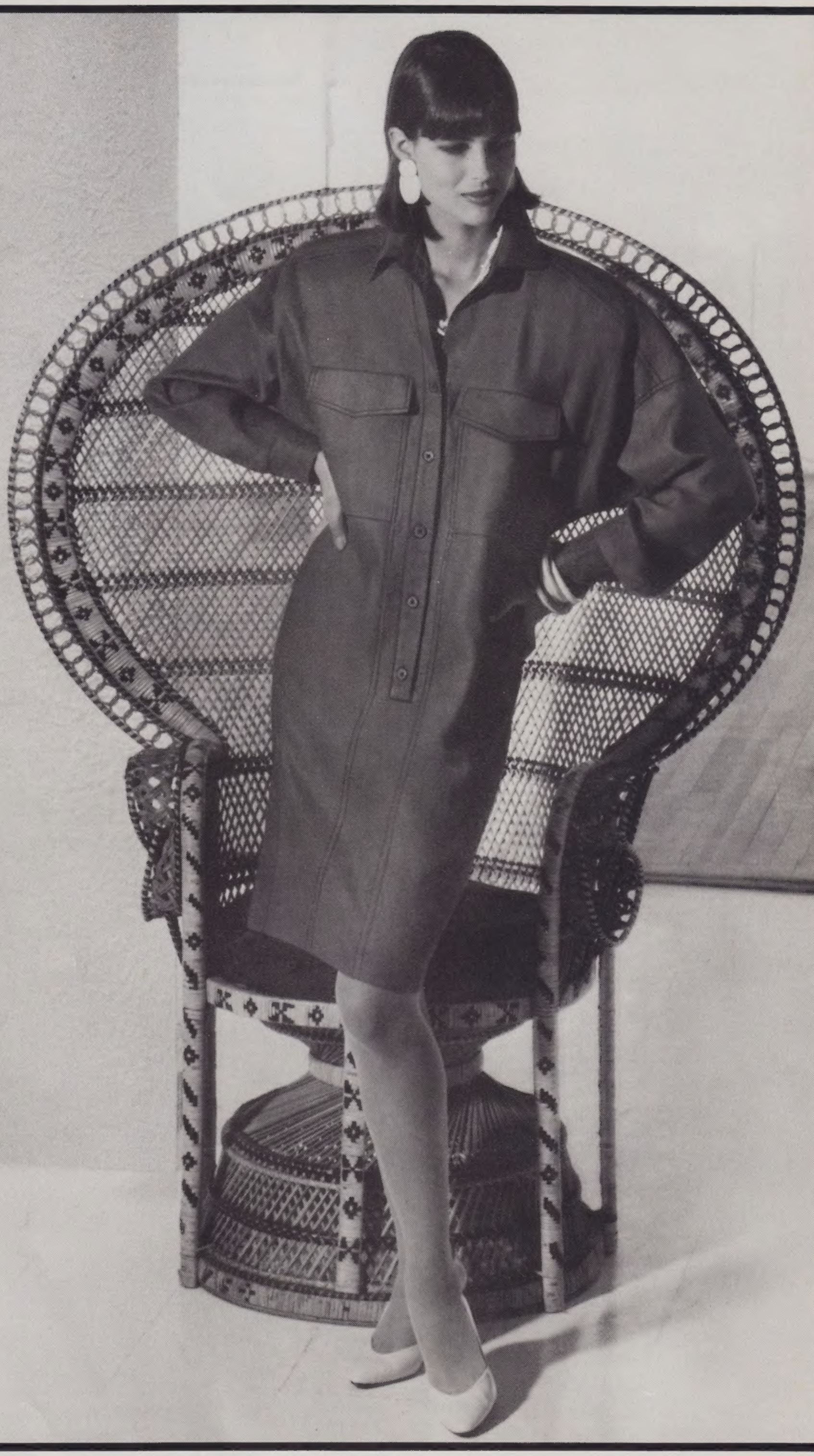

HIGH-VOLTAGE VIOLET: ELLEN TRACY'S VIBRANT LINEN

Just a simple wedge shape here, with more power than a lightning bolt. There's more to this than glorious color. From the ease of drop shoulders and smooth stitching to the "surprise" loop and pleat in back, it's exactly the new spring snap you'll need.

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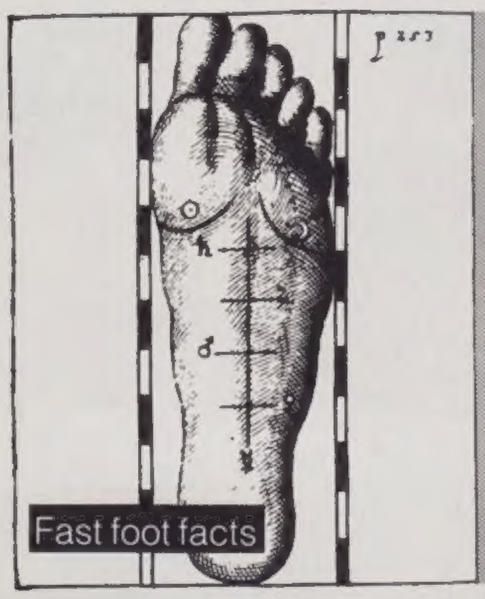
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Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $28 for one year; $54 for two years. In Canada, $47 for one year, $92 for two years. Elsewhere, $49 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 178, NO. 3, WHOLE NO. 3272. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to Vogue, Box 5201, Boulder, CO 80322.

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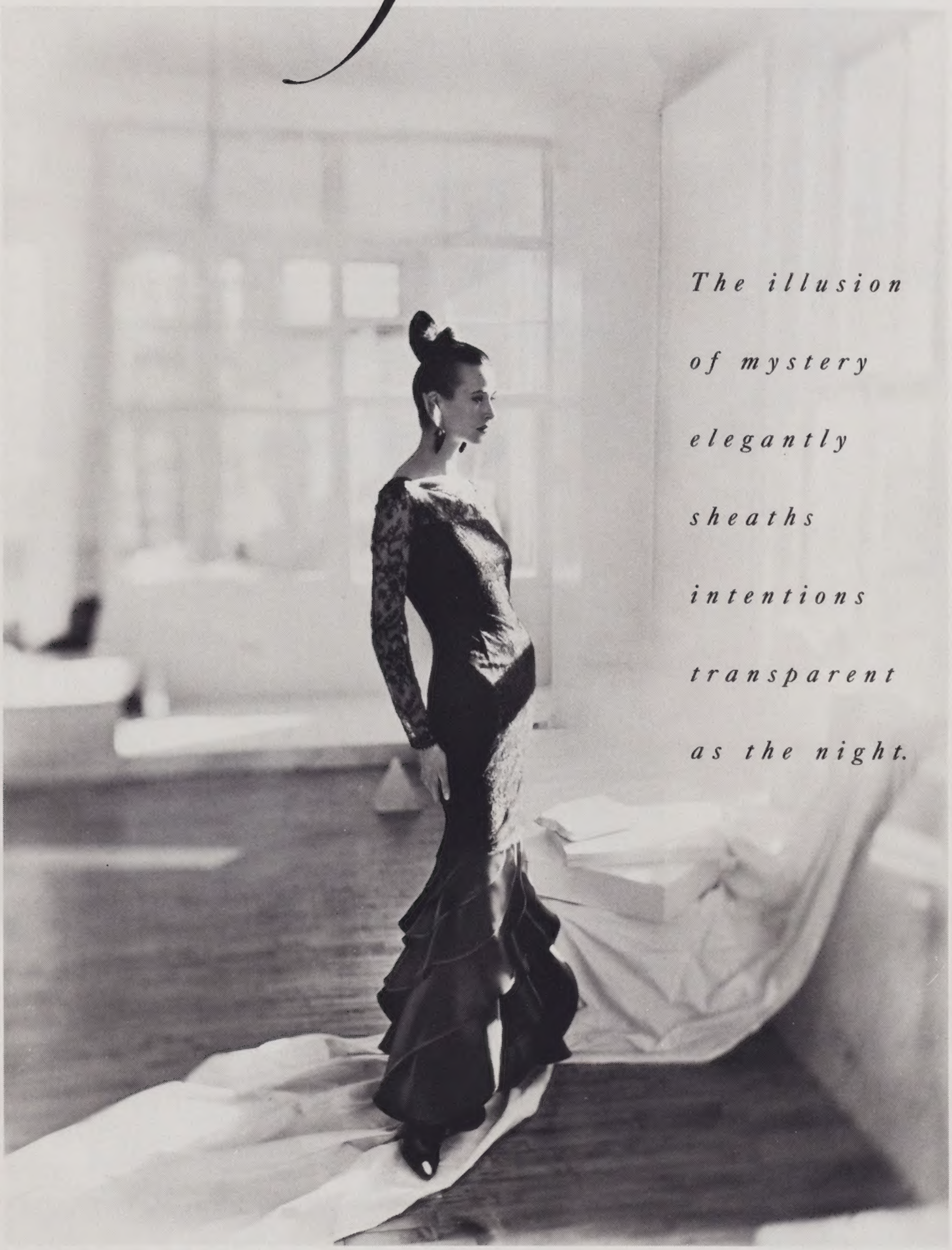

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of mystery

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Bill Blass *The lace evening column in organza and silk chiffon, from the Spring '88 collection, Bill Blass in Place Elegante, Boulevard Four, New York.*

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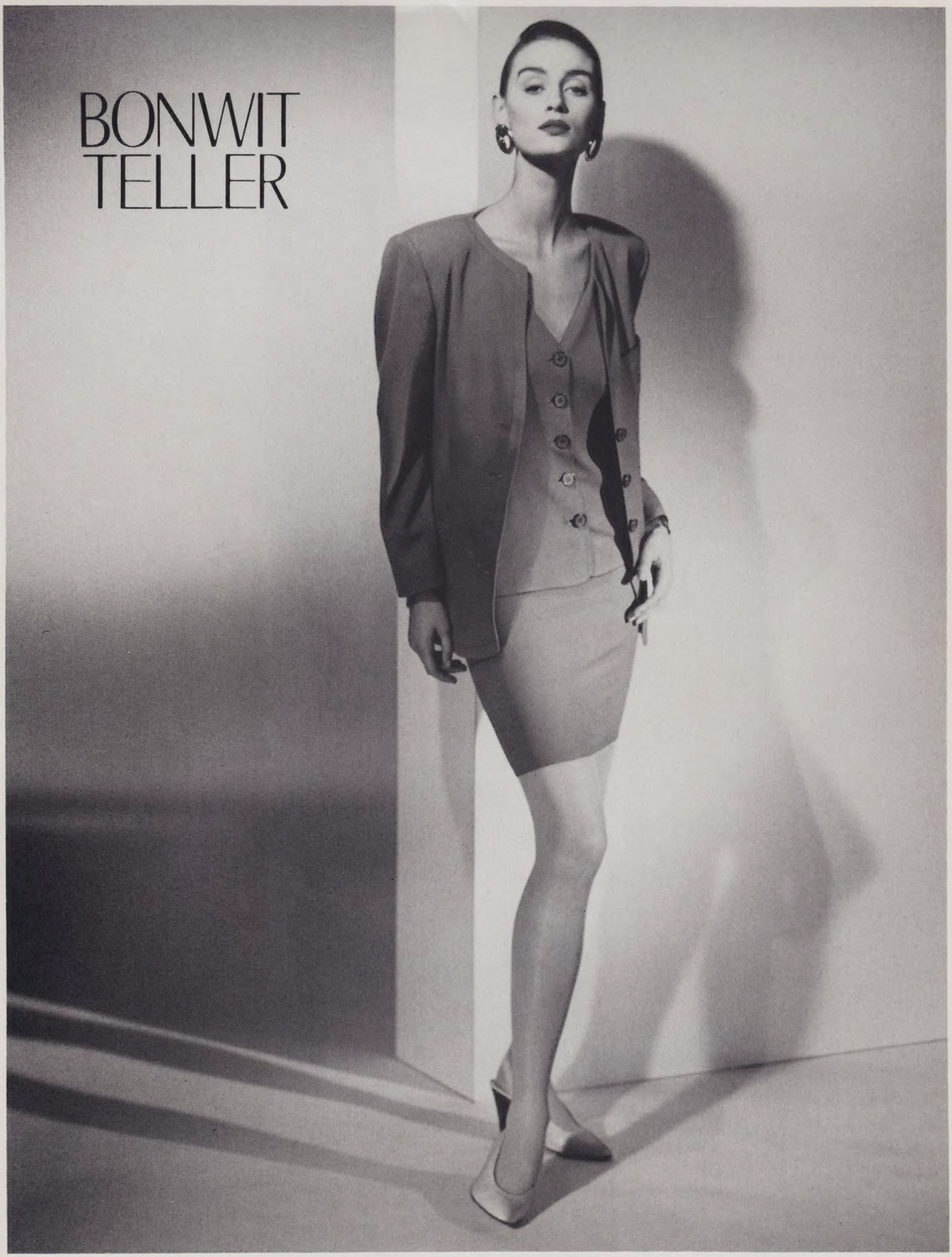

■ THE BASILE WOMAN: HOW SENSUOUS THE UNCOMPLICATED! TWO-PIECE SPRING DRESSING IN LILAC WOOL. EUROPEAN COLLECTIONS ■

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FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda. MEXICAN VOGUE is published by Carta Editorial de Mexico

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
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30

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- loss of radiance, visible effects of fatigue,
- the first signs of fine lines.

BIOLOGIC
40

- Fights the appearance of wrinkles, expression lines,
- loss of hydration, radiance,
- the decrease in skin's elasticity.

BIOLOGIC
50

- Combats the loss of elasticity, tone, and firmness,
- the established appearance of lines, deep wrinkles
- reinforces the skin's moisture level.

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sudden
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for
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BEAUTY NOW

Beauty in this issue: new ways with longer hair, softer makeup

COVER LOOK

polished...

Charming for day, a spirited approach to dressing and hair, subtle skin-heightening makeup: the look here, and on our cover, on Stephanie Seymour. From top: Layered hair tied with a scarf, "finished" with the whimsical appeal of a beret (Ruza Creations). The makeup, all Estée Lauder: White Crystal/Hibiscus blusher over Future Perfect Micro-Targeted skin gel; Cherry gel over Peach Nectar lipstick; Black/Brown Luscious Creme mascara. Makeup, Kevyn Aucoin. Hair by Suga/Suga salon, NYC. Off-the-shoulder shirt by Jean Paul Gaultier. Earrings, Polly Bergen. Photograph by Avedon. Details, last pages.

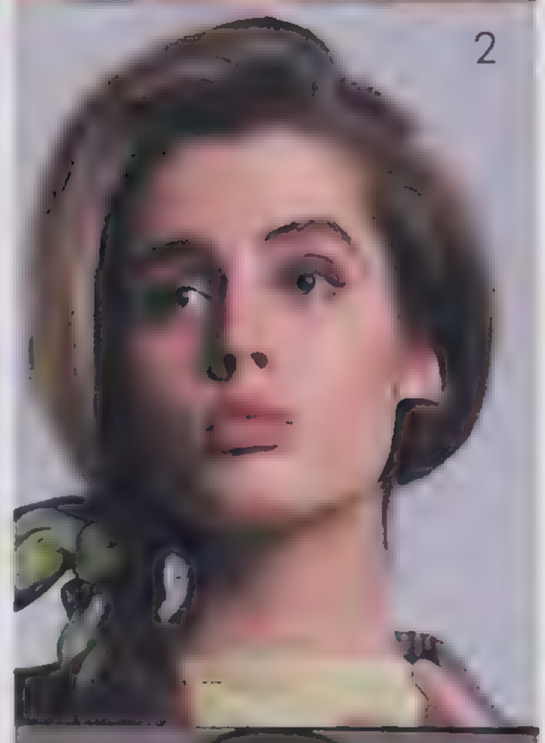
The best looks this spring season—looks in this issue—begin with a new sense of softness in makeup color and hair. Fuller, with visible body, hair is cut with subtle layers (sometimes, bangs) for texture (1). More polish for day: lifting hair with a brush to one side (2), cinching into a low side ponytail, tying on the softest scarf.

When hair goes longer, the best approach, often, is the simplest, most "unstudied"—side-parted, highlighted, healthy, a subtle curve over one eye (3). At night, longer hair might be taken to the "max" (4) with allover curl, by brushing it back off the face, brushing *in* volume. Even when hair has more movement and fullness, it's always controlled.

In makeup, too, that sense of controlled softness prevails—through deeper, richer takes on "natural" colors, varying degrees of pales. Lip colors, especially, are taking on new tones—tanner beiges, deeper pinks, muted cherries, brown-golds (all evident here). Toned-down shine in lipsticks and blushers allows rich colors to speak for themselves.

Even the most dramatic effects start with subtle color: at eyes, softer browns (5), a played-up brow, layers of black mascara.

Key to all the looks here: striking a balance—between matte textures and more profound colors, between longer hair and easier styling, between bolder color in clothes and subtler makeup pales. It's an easier approach that offers new takes on "pretty," one that makes sense heading into warmer spring and summer days.



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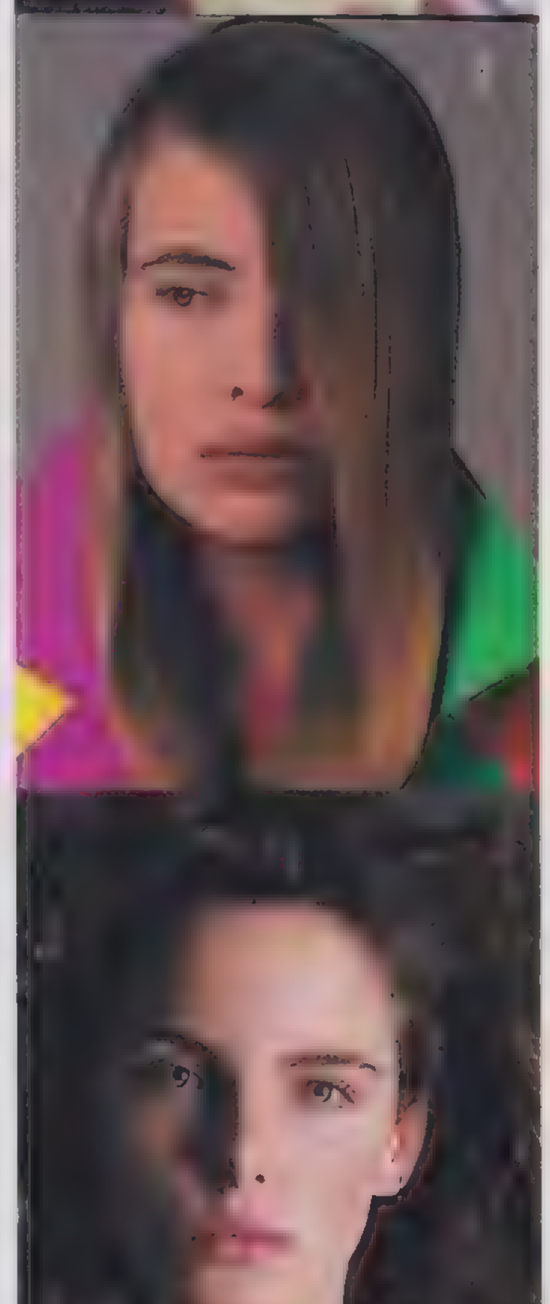

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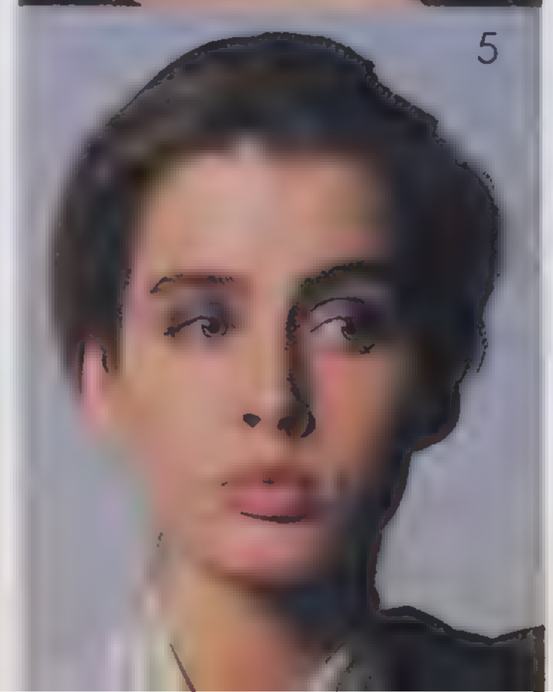

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mind health

Smiles—the hidden meaning . . . passion—who needs it?

BY CAROL TAVRIS

WHY WE NEED PASSION IN OUR LIVES

"Passion plays a central and organizing function in our lives," says Carl Goldberg, Ph.D., associate clinical professor of psychiatry at Albert Einstein College of Medicine in NYC. Passion—whether it's romantic and sexual or an idealistic drive to improve our lives or the world—invigorates us, inspires us, and defines our goals. When people have nothing to long for, Goldberg claims, their days become fragmented and aimless.

Goldberg believes that passion today is in trouble, that too many people try to analyze it away as being unreal, unworthy, or impulsive. This cynical view stems, he believes, from Freud's bias against romantic love. "Freud mistrusted sexual passion as a binding force in a mature relationship," Goldberg says. Freud regarded the desire for romantic love as a "magical wish," a result of repressed childhood love for the parent. For Freud, the healthy adult solution was sublimation into altruistic and artistic pursuits.

But this notion, Goldberg believes, has had devastating, unintentional effects: "Psychological inquiry, which originally sought to free us from the bonds of repressed motives, has come full circle"—making the modern person a prisoner of her own introspective search. She becomes, Goldberg adds, "less concerned with what she is directly experiencing with others than with what she infers or seeks to find as the 'real' reason or motive behind her attractions." When people regard passion as "displaced" or "inappropriate," they devalue their own feelings and convictions. The sad result, says Goldberg, is that "a kiss that should taste delectably sweet is denied its flavor, a caress its tender touch, a smile its assurance."

POSSESSIVENESS: WHOSE TOY IS IT ANYWAY?

American adults tend to believe that there is something basic and instinctive about possessiveness. As evidence, they point to children's selfishness. After all, shouts of "Gimme my ball!" and "Glenda stole my bike!" waft gently across any playground. Yet when Patricia Ramsey, Ed.D., of Mount Holyoke College, compared the naturally occurring play of twenty American preschoolers and twenty of their counterparts in the People's Republic of China, she came to different conclusions.

Trained observers noted the frequency in both groups of taking playthings, defending them, fighting over them, sharing them, redistributing them, using them cooperatively or helpfully, and putting things away. Many of the preschoolers in both countries would grab toys and objects from each other, but the American children did so more often—and were more likely to react defensively and aggressively when another child took something from them. The Chinese children were more inclined to redistribute their possessions to make sure that everyone had something and that no one was hogging the pie.

Still, both groups of children protested noisily when told it was time to put their toys away. Ramsey's study suggests that possessiveness is not natural: though children in both cultures attempt to control their access to toys and games, it is culture, not genes, that shapes the possessive notion of "mine" versus the sharing notion of "ours."

WHEN WOMEN DON'T SMILE

We know from past studies—and observation—that women are far more likely than men to convey mixed messages with their smiles. Women tend to smile, for example, even when they are arguing with their husbands or criticizing their children. Francine M. Deutsch, Ph.D., of Mount Holyoke College, and her research assistants, Dorothy LeBaron and Maury March Fryer, maintain that because women tend to smile habitually, their failure to smile is likely to be regarded as significant. Men's smiles, which are not expected, are likely to be considered informative (as in "what a friendly guy he is"). To test their theory, the researchers asked subjects to rate the traits of men and women described in brief biological sketches. The ratings were then compared to those of another group of students who were shown the same bios, this time accompanied by photos of men and women in a smiling or an unsmiling pose. The unsmiling women were indeed perceived as colder, less happy, and more tense than the women whose facial expressions were unknown; but apart from being thought a tad less warm, ratings of men did not suffer when accompanied by an unsmiling picture. Because women are expected to be expressive, the researchers concluded, they are judged harshly when they fail to "put on a happy face." The result, they fear, is that many women are caught in a smile bind: if they smile only when they mean it, they risk being thought unhappy and cold; if they smile when they don't mean it, they risk undermining the seriousness of their words.

EXERCISE ADDICTION: SOME OF THE WARNING SIGNS

Psychologists are beginning to worry about the growing psychological problem of exercise addicts—people who are as dependent on exercise as drug addicts are on drugs and who suffer similar withdrawal pains when they are deprived of their "substance."

Connie S. Chan, Ph.D., of the University of Massachusetts at Boston, is concerned about the recreational athletes who exercise as "an end unto itself rather than a means to physical fitness." Some of them cannot stop exercising, even when their muscles and joints have become seriously injured. (I learned of one man who had to walk down stairs backwards because of the pain in his tendons, yet he would not give up jogging.)

A person is probably addicted, says Chan, if she meets several of the following criteria: a need to run or exercise daily to maintain a basic level of functioning; minor withdrawal symptoms, such as irritability, guilt, or anxiety, when unable to exercise for a day or two; major withdrawal symptoms, such as depression, loss of self-esteem, or lack of interest in other activities, when unable to exercise for longer periods of time; exercising even against medical advice, risking physical injury; organizing her life around exercise; and putting exercise above everything else, including jobs or relationships.

Many exercise addicts are ambitious in other areas of their lives. "Their striving for greater achievement," Chan says, "may make them most vulnerable to exercise addiction." Chan urges sports psychologists and psychotherapists (who may recommend exercise as therapy) to recognize signs of exercise addiction—which needs to be treated as a psychological problem, not just a physical one.

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Cosmetic Surgery Sell

• WHEN JEANNE COOPER OF *THE YOUNG AND THE RESTLESS* TV SOAP WANTED TO HAVE COSMETIC SURGERY BUT COULDN'T FIND TIME IN HER SHOOTING SCHEDULE, PRODUCERS WROTE THE PROCEDURE INTO THE SCRIPT—AND FOOTAGE OF THE SURGERY AND HER RECUPERATION WERE AIRED AS PART OF THE TV SHOW.

NEW-AGE BEAUTIES

A generation ago, women who represented cosmetics companies (e.g., Revlon's Suzy Parker, Estée Lauder's Karen Graham) were known for their good looks. Period. But, today, the image that catches a woman's eye exudes more than beauty. A few years ago, Germaine Monteil broke the age barrier when they signed Tish Hooker, then forty-three, to represent Monteil in their ads. Last year, Dermablend Corrective Cosmetics hired Marla Hanson, the NYC model slashed across her face in a razor attack, as their spokeswoman. Oil of Olay's "Women of the World" TV series involved women such as Egypt's former first lady Jehan Sadat and shark hunter Valerie Taylor. Revlon's new "Charlie girl" is airplane pilot Terri Jones, who this month will attempt to break a jet speed record. Revlon discovered Jones when she asked them to be her corporate sponsor. Which is precisely what race-car driver Janet Guthrie did just seven years ago. Guthrie, an attractive astrophysicist, was turned down by every cosmetics company she approached.

BEAUTY FINDS

State-of-the-art ideas you'll soon be seeing include: **Pressed body powder,** which gives skin a matte finish with a gold accent (from Oscar de la Renta) . . . **disposable contact lenses,** worn for a week, then thrown away. The system is currently being test-marketed and is not without drawbacks. Among them, the cost: $130 for a three-month supply (from Vistakon, a subsidiary of Johnson & Johnson) . . . . **"Techscent"** (from Creative Environments Inc.) thankfully cannot be smelled when a magazine is closed—but can also be used in newspapers . . . . **Spa-like treatment salons** (such as Mister Lee in San Francisco), which—in addition to cuts and styling—now offer more pampering services. . . . **Odorless perms** (from Peter Häntz) —finally—eliminate noxious chemical smells. . . . **The new "health" drink,** fast replacing Perrier and becoming the drink-of-choice among the Pepsi Generation: Pepsi "cut" with Ice Mountain Maine Spring Water, which reduces caffeine, sugar but not the original Pepsi taste.

MOVE OVER, JANE

Gilda Marx, whose lines of Flexatard and Body workout clothes have grown from a half million dollar business into a projected $40 million business in ten years, is a woman who knows what other women want. Each of her leotard styles comes in three different leg cuts—from the classic "full" leg to the most abbreviated above-the-thigh look . . . tops are ample enough to conceal a bra . . . and there are many fabric weights for different seasons and climates.

Marx, who also runs the Body Design By Gilda exercise studios, is opening her own exercise-clothes stores, too. Her newest, in Manhattan, is at 1416 Third Avenue. Another Marx first: an audio cassette Walking Program. In the works: aerobic weights designed to fit in a woman's hands.

Now, One-on-one Diet?

What's next after one-on-one exercise? In L.A., it's a personal food coach who provides the willpower you won't. Yolanda Bergman is the diet conscience of Hollywood, catering—literally—to such stars as Linda Ronstadt, Cher, Bill Murray. Not a nutritionist by training, Yolanda makes up in motivation what she lacks in expertise. Her calorie-busting program begins with a kitchen sweep—banishing cookies, sugar, white flour—so clients can't cheat when she's not around. For $150-$250, she'll keep your refrigerator stocked with only the best in healthful foods. She'll teach you to cook—or drop off your meals. If you're eating out, Yolanda calls the restaurant to pre-order for you. And she'll cater dinner parties—including two desserts. "You have to give a little here and there," she says.

One would think in this age of fitness that we could all learn something from pro athletes—and the way they train, diet, and care for their bodies. But athletes seem to abuse their bodies as much as unfit Americans—though in different ways. Kyle Rote, Jr., for example, now a member of Dr. Scholl's Foot Health Council, says he and teammates practiced "what I now know to be questionable foot care." "Questionable" practices included "putting our feet in salt water to dry and toughen the skin."

"Aerobic" golf is just one of the exercise brainchildren of John Lopis, formerly executive director of the Canyon Ranch and now general manager of the new Doral Saturnia in Miami. Golfers play four holes and run rather than walk between greens. The best time so far, clocked by Lopis: seventeen minutes. . . . Another Lopis idea—to keep the Doral Saturnia staff literally on its toes—an employee cafeteria that serves the same high-quality, low-calorie and -fat spa food as guests eat and daily 6:00 P.M. staff exercise classes, attended by everyone from the porters to the cooks, which adds up to a fitter—and richer—staff. Reason: they earn a salary bonus if they tone up for 150 hours each year.

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younger in the morning.

on the set...

DIRECTOR ROBERT REDFORD talks about letting film magic happen. BY LUISA VALENZUELA

The question of miracles is so delicate that one is reluctant to touch it with the tips of the fingers, even on the typewriter. But there is no reason whatsoever not to believe in them. Robert Redford believes; he told me so. He is the director of *The Milagro Beanfield War*, a new film opening this month starring Sonia Braga, Melanie Griffith, Rubén Blades, Christopher Walken, and Daniel Stern. "Milagro" means "miracle" in Spanish.

I believe in miracles, too, because I was dreaming of going to Santa Fe to see the Indian ceremonies precisely when the phone rang, and I was invited to the set of the film in Truchas, New Mexico, a little village just north of Santa Fe. I didn't get to see a single Indian ceremony, but now I call Robert Redford "Bob."

Of course, *everybody* on the set calls him "Bob." He's the only one who doesn't: on the slate that marks the beginning of each scene, there's a disconcerting name, "Bonifacio the Bandit."

"I get bored with my own name," Redford tells me with an eye on the clouds, waiting for the exact change of light necessary to go on shooting. "There are times when I hear my whole name spoken, and it sounds like a made-up name. So I made up another one. The reason I chose 'Bonifacio' is that years ago, when I was driving through Gallup, New Mexico, a man yelled, 'Bonifacio! Bonifacio!' I looked around, and he was calling me. There was a crowd, mostly Indians, and this guy went into a trance. And then the others started calling out to me, 'Bonifacio! Bonifacio!' But I was pushed by the traffic; I never found out what he meant. It's this big secret in my life. But I like secrets, and I must have secretly liked not knowing."

The cult novel on which the film of *Milagro Beanfield* is based was written by John Nichols, author of *The Sterile Cuckoo*. *Milagro* tells the story of Joe Mondragon, played in the film by Chick Vennera (*Yanks*), who plants some beans on his parents' patch of land, which, like the surrounding fields, is parched by drought. In anger, he kicks the ground, and alters, perhaps not inadvertently, the course of an irrigation channel meant to feed the greed of the developers who are building a luxury resort next door. Joe's mild action unleashes a local war that raises the consciousnesses of many of the townspeople. They realize they don't need a vacation retreat for the rich in their town; they want to go on farming their land as they have for the last five hundred years.

The women of Milagro lead the fight, spearheaded by the full-blooded Ruby Archuleta (Sonia Braga), owner of Ruby's Body Shop and Pipe Queen, and Joe's wife, Nancy (Julie Carmen). Very soon, the oldest man in town, Amarante (Carlos Riquelme), takes up Joe's cause.

Armarante's closest companion is an outlandish pig; he also has long talks with an even more outlandish and irreverent angel. Rubén Blades, singer-composer turned actor, plays Bernabé Montoya, the Milagro town sheriff caught in the crossfire between the townspeople and the developers; Melanie Griffith is Flossie Devine, the ex-showgirl wife of the developer.

Milagro's set duplicates the picturesque New Mexico village of Chimayo, famous for the annual pilgrimage of the "Penitentes" who reenact Jesus' last hours. Echoing the plot of the film, *(Continued on page 76)*

The miracles of "Milagro": above, Robert Redford, whose new film describes a small town's battle against the greed of developers. Left: Rubén Blades, Sonia Braga, and Carlos Riquelme play the leading resistance fighters.

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ON THE SET

(Continued from page 64)

the Chimayo village elders refused to allow Redford to shoot there because they were fearful of their village's life being disrupted.

Redford was drawn to *Milagro*, he says, because of his own powerful connection to the land. He grew up in Santa Monica, in a poor neighborhood where nearly everyone was Hispanic. "It was a strange feeling to see the poverty but to have the sun always shining and the smell of orange blossoms in the air. I always knew that when things were bad, I could escape to the land—to the hills, the park. But then the war came and, after the war, the big boom and the rebuilding of the cities that brought new roads, new housing, new cars. Los Angeles seemed to be a receptacle for all of this; overnight, the air went bad. So as I got older, I began to move out of L.A. and look for open space."

Redford's commitment to the land hasn't changed, but his view of it has. "Now I see the land as an Indian sees it: living on the land is occupying it, not owning it. This is very different from the Anglo view. A lot of people don't understand that attitude. They go on an Indian reservation and they see the broken bottles, the mess, and they say, 'What do you mean the Indian sees the land as sacred?' The problem is that the Indians have been told that they are dependent on the Federal Government. They don't have enough self-respect or pride, because what is there to have pride in?" Redford often goes to the Pueblo and Zuni ceremonies and says he finds them healing.

You can understand why Redford was attracted to *Milagro*'s Joe Mondragon, a kind of antihero, like Redford's characters in *The Sting* and *Butch Cassidy and the Sundance Kid*. "Yeah, I guess you could say that I've played men who don't want to be heroes but are forced into heroic positions by circumstances or by other people," he says.

He's not as eager to talk about his acting roles as he is about his directing. For him, acting has its perils. "First you are taken for an object," he says. "Then you act like one, and then you end up by becoming one." He would much prefer to talk about what it's like, as an actor, to direct other actors. "I feel that acting is very musical: there's a rhythm and a timing, and you know when it feels right. When I'm acting and I feel the rhythm isn't right between another actor and me, I tense up; I know I can't control what's going on. But as a director, I can sit back, watch the rhythm, and decide whether it's right or not, and then do something about it.

"The most interesting thing about a film," says Redford, "is how it has a life of its own, despite how hard people work to control it." Often the best moments come, he allows, when you let go, and poetry blooms. This is quite a subversive act—something like Joe Mondragon "accidentally" making the water spill over into his field, and bringing about a miracle. ▽

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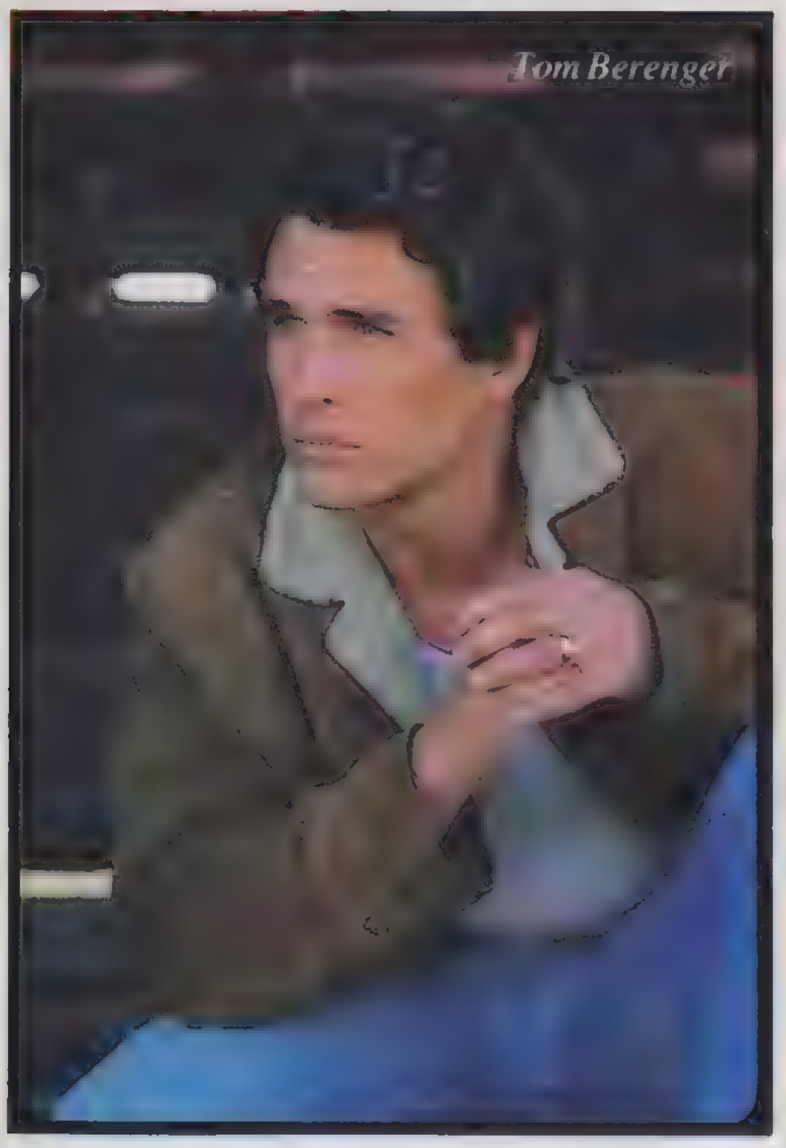
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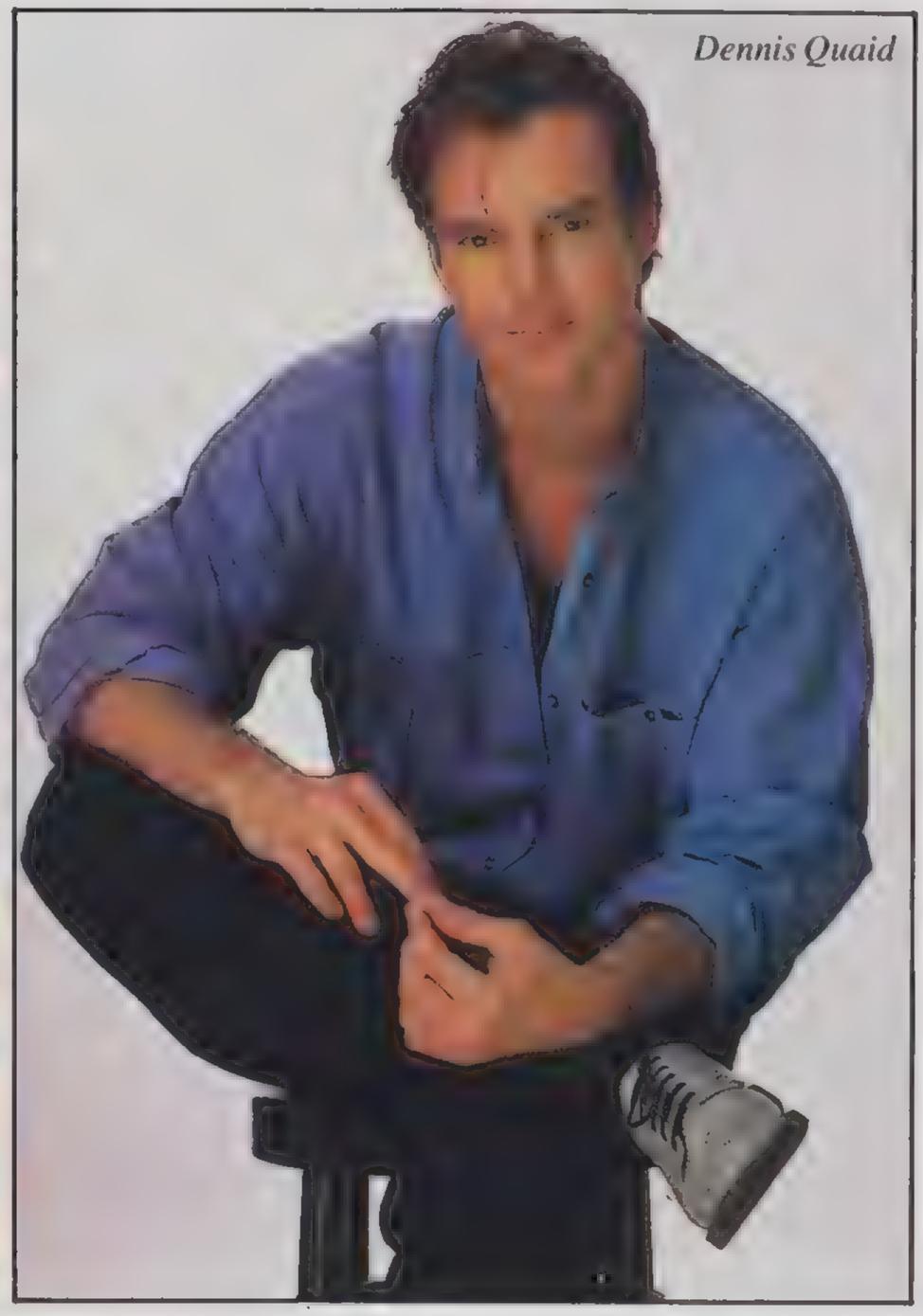
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Hollywood's new man —not afraid of women

Sam Shepard

You know the story: the virile lower-class male subdues the haughty lady who is his social or professional superior and who "needs" to be taken down a peg. Vivien Leigh's still-arrogant Southern belle, Blanche Du Bois, in *A Streetcar Named Desire*, Katharine Hepburn's powerhouse correspondent in *Woman of the Year*, and Mariangela Melato's snooty plutocrat in *Swept Away* were all vanquished into happy submission by Marlon Brando, Spencer Tracy, and Giancarlo Giannini.

Shakespeare and D.H. Lawrence had their fun with the myth, too; but it usually surfaces in times of sexual upheaval—like now. In short order, we've had Lindsay Crouse in *House Of Games* as an uptight psychiatrist and best-selling author who is lured by a seductively sleazy con man (Joe Mantegna) into a high-stakes game that allows her to release her own inhibitions. In *The Big Easy*, Ellen Barkin's button-down D.A., complete with "spinster" hairdo, is unfettered by Dennis Quaid's rakishly charming good-ol'-boy detective. Tom Berenger as a working-class cop in *Someone To Watch Over Me* takes a subway from Queens to protect Mimi Rogers' poor little rich girl, and paws away the cobwebs in her Park Avenue pad. In *Moonstruck*, Nicolas Cage's sexy lunkhead woos Cher's marginally more refined widow; *Overboard*, an American version of *Swept Away*, features Goldie Hawn as a brittle heiress who is humanized by a carpenter (Kurt Russell). *Baby Boom*, a charmingly preposterous update of Lady Chatterley and Mellors, pairs a woodsy veterinarian (Sam Shepard) and a yuppie executive (Diane Keaton) who has retreated from Manhattan to rustic Vermont.

Although there is a subtle element of revenge in all these films—men taking their licks at "uppity" women—the conquests are more melt-downs than acts of domination, more the merging of vulnerabilities than the taming of shrews. Psychoanalytic literature claims that one's real-life attempts to climb professionally are often accompanied by compensatory dreams of falling; these film fantasies allow women to fall into the arms of "real men" who are selected just for that purpose. Even when the seduction is malignant, as in Mantegna's entrapment of Crouse in *House Of Games*, it is because he has studied her and—the ultimate turn-on—"knows her better than she knows herself."

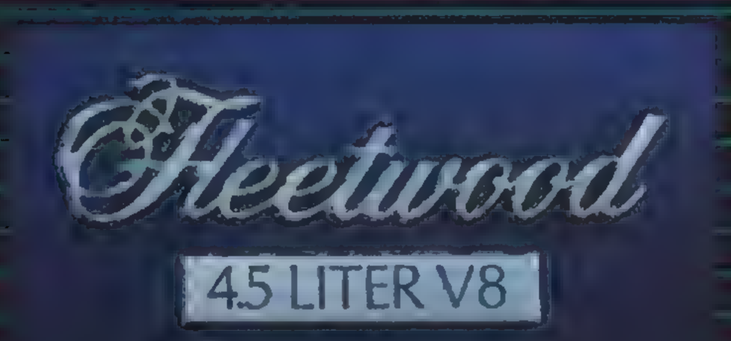
The toughness of the woman in each of these films is often a facade: she gives herself away, but only to a certain kind of man, a man who has little respect for the rules of the power world in which she operates and the genteel world in which she was raised. The important thing is that he understands her hidden needs and is fearless enough to approach her without being intimidated. *Baby Boom*'s Shepard may be only a humble horse doctor, but he has a graduate degree in the ways of a woman's heart (and, in an improbable fusion of aw-shucks earthiness and rarefied intellectuality, he also teaches at Bennington).

The appearance of this vital new breed of man also represents a swing away from the narcissistic male characters of recent years, the ersatz proletarians and overgrown adolescents played by *(Continued on page 92)*

Top left: EVA SERENY Sygma. Top right: DANA FRIEDMAN Sygma. Bottom: MARTIN BRANDT

RALPH LAUREN

THE DRIVING MOCCASIN



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PEOPLE ARE TALKING ABOUT...

(Continued from page 84)

Mickey Rourke, Richard Gere, and Sean Penn, who are so busy maintaining their bad-boy images that they have little time to listen to women. There is also a swing away from the male characters at the opposite extreme who are just as anti-erotic, the yuppie co-careerists like Keaton's boyfriend (Harold Ramis) in *Baby Boom*, men who go to parties in search of contacts rather than conversation.

These princess-and-the-hayseed scenarios may sound blissful, but they also disguise several disturbing undercurrents. The first is a subtle backlash against feminism based on the fear of the more adventurous, sexually assertive woman, who allegedly had sublimated her libido in her drive for success. Now she is seen as a strong challenge to the men who still consider themselves the dynamos of Eros, and who find reinforcement in movies like *Fatal Attraction* and *Broadcast News*, which suggest that making the first move or enjoying sex for its own sake is alien to a woman's true nature, which is dedicated to upholding love, commitment, and family.

The second disturbing note comes from the other side of the sexual divide. It's as if women, in their lust for the primitive male, are turning against the feminist male they said they wanted (and, in a sense, created) and are suddenly casting the dishwashing, sympathetic helpmeet-males as "wimps."

The studs in question are remarkably unthreatened by the achieving woman. The unspoken truth is that women aren't completely secure in their own new power, and these elemental mates are like supportive daddies who will share and validate it. Sure, I wouldn't mind a veterinarian who looks like Sam Shepard, or a rogue cop who learns how to dress "uptown" without losing his animal magnetism—who wouldn't? This man probably does not exist, and can't, of course, anywhere but in that world of fantasy where a woman can treat herself to having it all.—MOLLY HASKELL

The Unbearable Heaviness of Reverent Adaptation

Love and ideas: Binoche (l.) frolics with Olin

PHIL BRAY

The Unbearable Lightness of Being is an ambitious, even reverential adaptation of Milan Kundera's brilliant novel of love and ideas. And there you have the problem. Writer/director Philip Kaufman (*The Right Stuff*) and screenwriter Jean-Claude Carrière (*The Discreet Charm of the Bourgeoisie*) have made a three-hour movie of a book that took barely more than that to read. The result is always labored, and a little off.

The Soviet invasion of Czechoslovakia in 1968 crushed the "Prague Spring"—the flowering of the arts under the liberal Dubcek regime—and sent into exile Kundera's triangle of lovers: Tomas, the philandering surgeon; Sabina, the intellectual painter; and Tereza, the monogamous waitress.

The English actor Daniel Day-Lewis, who plays Tomas, seems to be in permanent hiding; he's plausible as an intellectual, but an irresistible connoisseur of women with more than a touch of macho he's not.

The girl who clips his wings is not Sabina (Lena Olin)—an independent, thinking artist, and the woman we feel he *ought* to love—but a village waitress who attaches herself to Tomas with waif-like adoration and won't let go. The French actress Juliette Binoche is beautiful as the lovelorn Tereza, but unmemorable—the opposite of the book's slightly pathetic but haunting character. Unfortunately, Kaufman never taps into the electrifying ironies of that relationship and never finds an equivalent for the perspective of Kundera's Tomas, whose wry, allusive voice was the unifying thread of the book. —M.H.

("PATA" continued on page 102)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 92)

SOMETHING ELSE

"I'm not that guy," says *Something Wild*'s Ray Liotta

I'm not that guy in *Something Wild*. I'm not anything like that. He was some kind of maniac—this ex-con who would do anything to get his wife back. I had to work real hard to get tough like that."

No, it's true. He's not that guy. Ray Liotta, thirty-two, who played Melanie Griffith's bad-ass husband, Ray, in Jonathan Demme's *Something Wild*, is a mild-mannered fellow from Union, New Jersey, who attended the University of Miami because he wanted to get some sun, and took drama courses because they looked like fun.

Now he's costarring with Tom Hulce in *Dominick & Eugene*, directed by Robert Young *(Extremities)*. "This film has a very real, dark feel to it," Liotta says. "It's about two brothers—fraternal twins. We were orphaned at seven, and we kind of brought ourselves up. I play a medical student who has to decide whether to go away to do my residency—that would mean leaving my brother (Hulce), who is brain-damaged. And there's another issue—the reason he's brain-damaged. But I don't want to give that away."

Ray Liotta lives in L.A., going on seven years now. He's not so crazy about it and thinks about moving back to New York City now that he's gotten everyone's attention. "Things happened pretty quickly for me. Third day in New York, I landed a commercial, in six months I was on a soap opera—*Another World*. This business is what it is: you have an agent, you go up for parts. It's pretty simple. But that doesn't make it easy."

He's now doing publicity, our boy Ray, and maybe that's not so easy either. "It's weird talking about stuff like this because all we're doing is playing a game. I write poetry sometimes about what goes on in my mind. Because sometimes you want to talk to somebody and maybe somebody's not there to talk to. And when you do talk to people, maybe they don't understand what you say. You gotta let it out somewhere." —CAROL CALDWELL

Plum Danish

A Dinesen story, a surprise hit

Stephane Audran and Erik Petersen in "Babette's Feast"

The surprise hit of the New York Film Festival last fall was *Babette's Feast*, French-Danish director Gabriel Axel's wry, beautifully realized adaptation of an Isak Dinesen short story, a movie whose special quality lies in the play of irony beneath its somber surface. Babette, a French chef who has lost her family in the Paris Commune uprising, lands one night on the windswept coast of Jutland, Denmark. She becomes housekeeper to a pair of saintly maiden sisters, pillars of a community set firmly in the ruts of piety by their pastor father. Eventually, Babette works a small miracle: with some lottery winnings, she prepares a glorious feast that delights our eyes and senses, even as it puzzles the gruel-eating puritans gathered round the great oak table.

In a parable that has much to do with Dinesen's own relationship to the dour Scandinavians among whom she was a suspiciously exotic bird, Babette's *chef d'oeuvre* is less an offering to the benumbed palates of her Danish hosts than a vindication of art itself, the final sacramental exercise of a talent that must express itself or die. —M.H. *("PATA" continued on page 110)*

Top CYNTHIA MOORE. Grooming, Rudy Calvo. Bottom Orion

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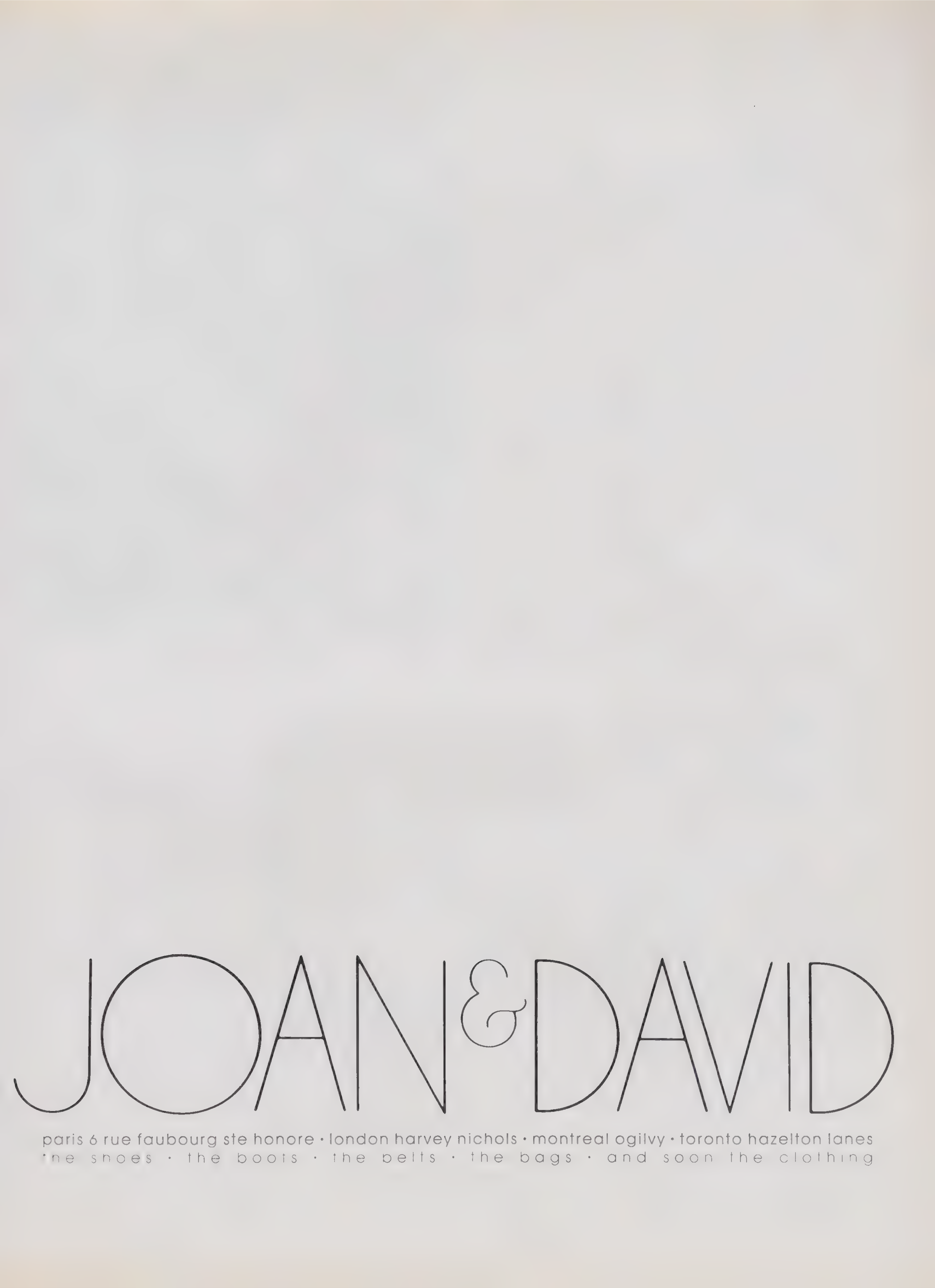
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(Continued from page 102)

THE JOANS OF ART

Two utopians protesting the mess men have made of the world

The pastoral abstractions of Joan Mitchell and Joan Snyder are safe havens, islands of calm in the midst of a contemporary world where nature seems under siege, near death. Though a full generation separates Mitchell (a second-generation Abstract Expressionist) and Snyder (a major figure in the 1970s shake-up of formalism), they both look like utopians from the perspective of the eclectic 'eighties. That these elegists are women may help to explain the force of their visions; consciously or unconsciously, they are lodging a protest against the mess that generations of men have created.

Like the Oriental masters, Mitchell and Snyder often work in broad, panoramic formats; they make paintings that encircle us, give us the sensation of being wrapped up in a very personal view of the natural world. There's a romantic pantheism at work in these emotionally extravagant paintings. Mitchell and Snyder use color that's throbbing, richly cadenced; they take us through the seasons (the blue and green flickerings of summer; the burnished tones of fall), and the times of day (the clear light of morning; the mysteries of dusk and darkest night).

At sixty-two, Mitchell is a veteran of the New York School; her first retrospective—*Joan Mitchell: Thirty-Six Years of Natural Expressionism*—begins a nationwide tour at Washington, DC's Corcoran Gallery of Art this month and travels to San Francisco and La Jolla, CA, Buffalo and Ithaca, NY. Mitchell comes out of a time when American artists began to reject the dark, symbol-drenched work of the war years in favor of a lighter, less ponderous vision of abstract art.

Nature transcendent—above, Mitchell's "La Grande Vallée, No. III," 1983-84; below, Snyder's "Ode to the Pumpkin Field," 1986-87

Along with Philip Guston and others, Mitchell saw a connection between the all-overness of Jackson Pollock and the shimmering tapestry that nature had become in the late water lilies of Monet. For many years, in fact, she has lived in Monet country, in the town of Vétheuil, and the ripe color effects of rural France are reflected in the delicious clashing of her reds and greens, yellows and blues, built up in waves of hue, upon hue, upon hue. The idiosyncratic warp and woof of her strokes and touches and counterstrokes are as hypnotic as the surface of a lake when the light changes, the wind picks up, the clouds move in.

Geography, for Mitchell, may be destiny; and the same may be said for Joan Snyder, whose recent pictures are the outgrowth of an unexpected meeting of the old American landscape traditions and the brilliant color structures of abstract art. Snyder, forty-seven, who is currently having her second one-woman exhibition at N.Y.C.'s Hirschl and Adler Modern Gallery, is also painting out of a sense of place—only in her case the place is the flat farmland of eastern Long Island, where she has a home.

In the extended series of paintings Snyder calls the *Fields*, the deep horizons are tilted forward, brought close to the surface, and the rows of tiny plants—or giant pumpkins, or clumps of dirty snow—take on a steady, serene power. Rendered in rich slaps and pats and scrapes of paint, Snyder's simplified images give the humble facts of farming a bold, modern appeal.

But the *Fields* are only a part of Snyder's work. She has also continued to do paintings that are dark, tormented, polemical. These canvases—with their images of dying trees and doom-laden crosses—make a yin-and-yang balance with the *Fields*, which are Zen-like visions of the promised land, of what could be.

Joan Mitchell and Joan Snyder are creating in the long tradition of painters who have looked to the natural world for enlightenment. But if nature once pointed artists such as Turner and Monet toward the transcendent—even toward the mysteries of abstraction—the process is reversed today. Mitchell and Snyder are looking at nature in the wake of abstraction; they have brought us back from the brink. —JED PERL

("PATA" continued on page 116)

Top: Courtesy The Corcoran Gallery of Art, Washington, D.C. Bottom: Courtesy Hirschl & Adler Modern

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PEOPLE ARE TALKING ABOUT...

(Continued from page 110)

A Feast for the Eyes

Contemporary masters on the art of good taste

It's no surprise that someone has crossed two of publishing's more profitable phenomena to produce a new hybrid, the coffee table art-celebrity cookbook. The result, however, is a welcome addition to both fields.

Nadine Haim, an enterprising Frenchwoman, asked forty-two artists for their favorite recipes and a related illustration for "The Artist's Palate" (Abrams)—an unorthodox collection, refreshing for its free-form instructions and lack of food snobbery. The dishes, as varied as their creators' artworks, include: David Levine's Smeared Matzos, Hockney's Strawberry Cake, and from Botero, a Colombian stew (right) hearty enough to satisfy the appetites of even his own robust figures.

Fernando Botero, "The Stove," 1970

Sancocho

2 pounds beef chuck
2 pounds pork
2 onions, chopped
1 clove garlic, peeled and chopped
1 teaspoon cumin
Salt, pepper
4 large green bananas, peeled and cubed
1 pound yucas (Colombian potatoes), peeled and cubed
1 pound large potatoes, peeled and cut into chunks

For the sauce

2 tomatoes
1 onion, finely chopped
Juice of 1 lemon
1 tablespoon minced parsley
Cayenne pepper
1 red chili pepper
Salt, pepper

Cook the meat, onions, garlic, cumin, and salt and pepper in water. When the meat is cooked, add the bananas and yucas and continue cooking 20 minutes. Then add the potatoes and cook uncovered till tender.

Prepare the sauce. Crush the tomatoes in a pot, add the onion, lemon juice, parsley, cayenne pepper, and 1 tablespoon water, and combine well. Add the chili pepper and simmer 20 minutes. Season with salt and pepper. Serve with the meat. Makes 8 servings.

LASTING MOMENTS

Marc Riboud's photographs bear a certain resemblance to those of his master, Henri Cartier-Bresson. They are full of telltale moments that summarize or synthesize events of often formidable complexity. Take, for instance, the famous photograph on the cover of *Marc Riboud: Photographs at Home and Abroad*, just published by Harry N. Abrams to accompany a nationally traveling exhibition: a man, delicately, precariously balanced within a triangle of girders, high up on the Eiffel Tower. He seems human, not only because he is vulnerable but because his playfulness suggests a belief in his invulnerability. He is not the prisoner of geometry, the victim of the machine he might appear to be.

Widely traveled, especially in Asia and Africa, Riboud seems not to have "passed through" countries so much as lingered in them—a year here, six months there, long enough to be able to combine astonishment with intimacy, surprise with expectation in his pictures. Riboud has said of himself, "I photograph landscapes, architecture, people and events of all kinds; but my favorite place is in the street, the village, and the countryside. I wait there for the decisive moment, and I usually miss or avoid it, taking more pleasure in *lasting moments*." It is his search for lasting moments—those in which the world speaks for itself—that has turned Riboud into such a successful allegorist.

Riboud, however, is just as adept at responding to moments of no special significance, moments when the world has not formulated itself into religious or political factions, public or domestic forces. Such a moment of unself-consciousness assumes a decisive character in his 1956 photograph of the annual camel market, Nagaur, Rajasthan, India. It is so rich in detail, so suggestive in its particulars that any statement of its intent or meaning would seem hopelessly out of place. But most important, the picture does what so many of Riboud's photographs do: it makes us feel that we know the world intimately, that no matter how immense it may seem, it has a human aspect and a human scale. —MARK STRAND

("PATA" continued on page 122)

"Marc Riboud: Lasting Moments, 1953-1988" is at the International Center of Photography's Midtown Branch in NYC through March 12.

Top: Private Collection/Courtesy Harry N. Abrams, Inc. Bottom: MARC RIBOUD

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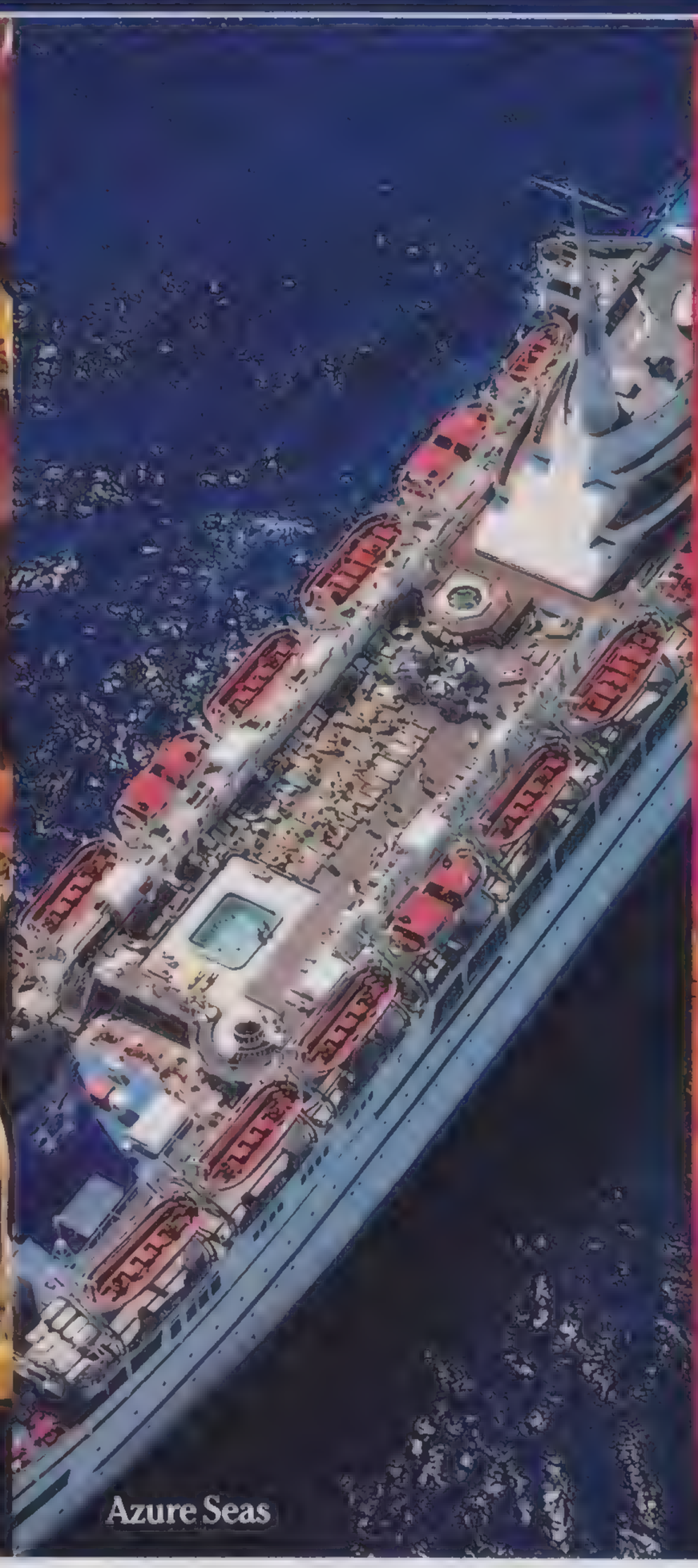

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(Continued from page 116)

The Image Culture

Michael Jackson. Cindy Sherman, and the art of self-manipulation

We seem to have spent a great deal of time thinking about Michael Jackson. We've speculated uneasily about the Liz Taylor eyebrows and the Mediterranean spitfire eyeliner; the altered nose and the skin that has eased its way from cocoa brown to café au lait; the hyperbaric oxygen chamber he's rumored to sleep in; the chimpanzee said to be one of his best friends; the disguises he wears when he leaves his mansion; the cartoons he watches by the hour. "Do you realize," a psychoanalyst friend commented wonderingly, "that we're talking about someone whose inner life is *Tom and Jerry*?"

We've all reminisced, sadly, fondly, or bitterly, about the Michael we once knew and loved. What a lively, precocious little boy he was, reproducing adult postures and patter with uncanny accuracy, playing mock-seduction scenes with grown-up actresses on TV, dressed in a Bogart trench coat and fedora. In his early twenties he became a teen idol, tossing off come-ons ("Don't stop till you get enough"; "I want to rock with you . . . all night") as he mastered the latest steps. Then *Thriller* took Michael somewhere else: into a spooky, solipsistic land where gang wars can be halted by a street-corner Peter Pan; where a Lost Boy turns into a monster on Halloween night; where wide-eyed romantic longing alternates with edgy paranoia and flip cynicism. He was filled with a sexual energy that had no sexual object. His performances were more like trances or possessions than entertainment shared with an audience eager for closeness.

We were mesmerized. But now it looks like

Cindy Sherman's #180 "UNTITLED," 1987

Michael may have gone too far. A pop star is supposed to have a persona that guides and steadies us. Bruce Springsteen is the working-class hero; Prince is the rebel-freak-visionary; Madonna is ever the quick-witted Material Girl. But Michael has no center you can take hold of—he's a presence, not a personality. Race, sex, and age are just raw materials to be mixed and transformed at will. Black shades into white; boyishness into girlishness; vulnerability into messianic fervor; a human being into an extraterrestrial star-child.

Stardom may be the only clue we have. It's probably the closest thing to a core identity Michael has, and by stardom's lights he's less odd than he seems. Stars are constantly, ruthlessly changing their faces and bodies in quest of perfection. When I leafed through Penny Stallings' book about Hollywood called *Flesh and Fantasy* (St. Martin's), I discovered that Dietrich and Crawford had their molars extracted to achieve those killer cheekbones, that, according to makeup wizard George Masters, Raquel Welch is "plastic from the nose down," and that when Elvis returned to Hollywood from his tour of duty in Germany, "he was sporting more mascara and pancake than his leading ladies." But of course none of these facts was publicized. Had they been, we would have reacted more negatively to the man than to the women. Men, we tend to feel, aren't supposed to be that obsessed with their appearances, and this is at the root of our increasingly squeamish interest in Michael Jackson. Some people associate his transfigured face with racial self-loathing; I suspect that nearly everyone associates it with female narcissism.

"It is possible," a friend said to me, "that Michael is going slowly mad before our eyes." If so, she added, she hoped he'd do a movie with David Lynch first—imagine *Thriller* filtered through the lens of *Blue Velvet*. In the meantime, it's certain that Michael is a master manipulator. He simulates adulthood and childhood at the same time, offers decadence in the guise of innocence (or is it innocence in the guise of decadence?), and plays endlessly with polymorphously perverse fancies.

Could we call Michael Jackson a pop postmodernist? Like all good po-mos he freely mixes influences and images: Peter Pan, E.T., Liza Minnelli, Diana Ross, and, of late, Prince and Michael's own sister Janet. Like all good po-mos he borrows from many genres and traditions: sci-fi, horror, soul music, male and female impersonation, Broadway, Motown, and Walt Disney. Like all good po-mos, he is obsessed with surfaces—with style as all the substance there is, and an artifice so intense we cease to think of it as artificial. (How's that for a description of plastic surgery?)

I went to the Whitney Museum of American Art in NYC recently, and I believe I found Michael's spiritual kin—his soul sister, you might say—in photographer Cindy Sherman. Sherman has become famous in the postmodernist art world for taking pictures of herself in multiple poses and costumes, all of which call up scenes or images from old movies, magazines, TV shows, fairy tales, or nightmares. At first, her "characters" were all women: female stereotypes and archetypes. She was the All-American minx, the mysterious film noir heroine, the tortured harridan, the dark European vamp. Then she began to play with more fantastic, androgynous figures, evoking samurai warriors, sheiks, clowns, and freaks. More recently she has created a series of dessicated landscapes filled with rodents, food and clothing scraps, makeup, mirrors, worms, and wires. Only creatures and body parts reside there. Disguise has become dismemberment and decomposition. *(Continued on page 127)*

Top, left to right: Wide World Photos; RON GALELLA. Bottom: Courtesy of Metro Pictures, NY

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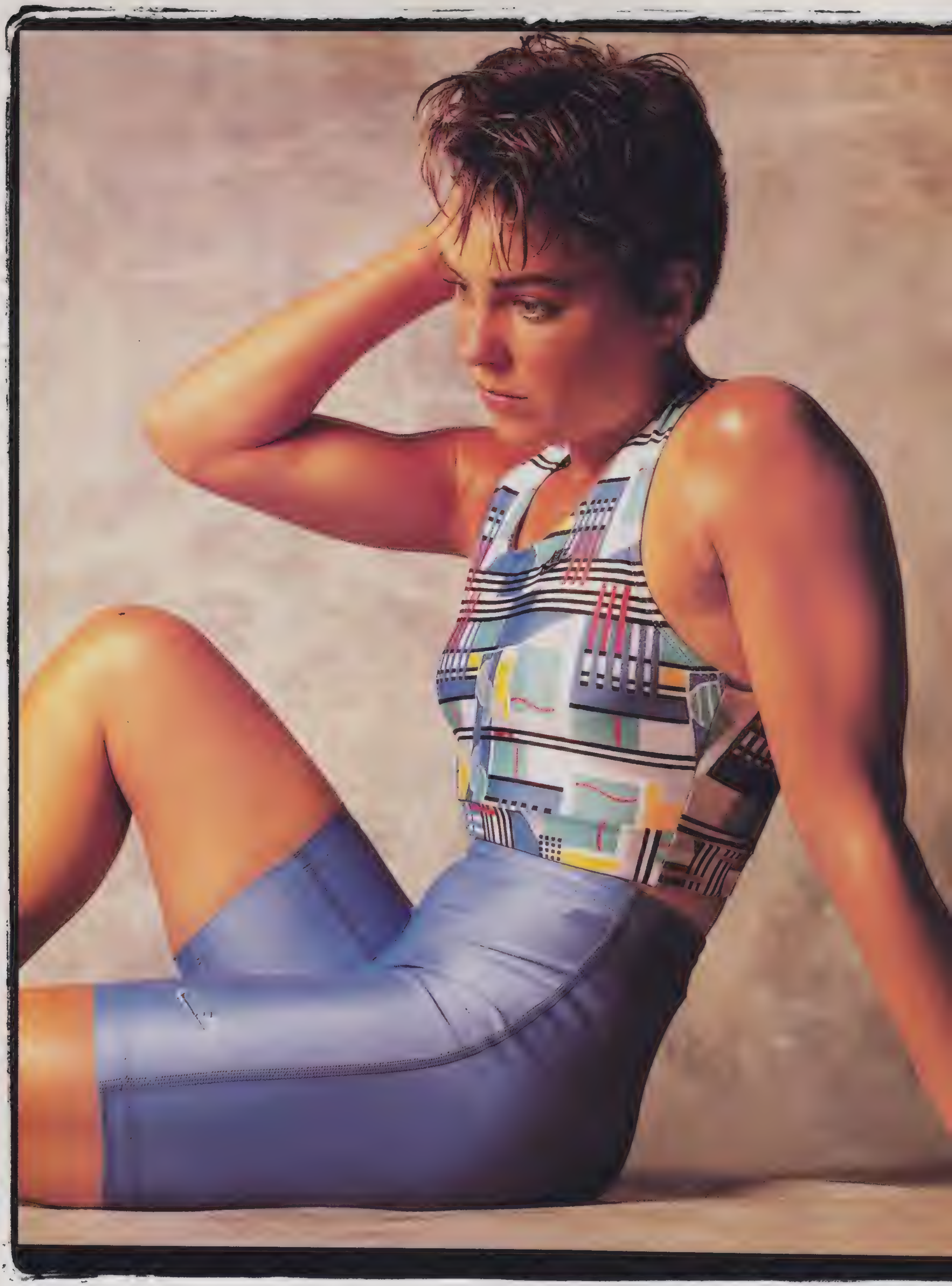

THE OTHER PLATFORM.

Wendy Wyland, U.S. diving champion.

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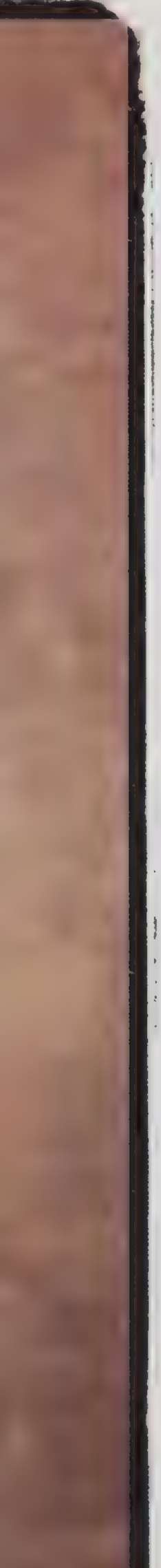

NIKE

At Left

Shirt: Mini Airborne.
Pant: Stretch Short.

Above

Shirt: Print Logo Tee.
Pant: Women's Tight.

PEOPLE ARE TALKING ABOUT...

(Continued from page 122)

Sherman is deconstructing the image of the white girl as eternal fantasy object. She's said that she's "disgusted with how people get themselves to look beautiful. I'm much more fascinated with the other side"; and though her work has often played with the illusion of beauty (or at least of desirability passing for beauty), she has recently turned to ugliness with a vengeance. She makes us look at the ugly with the same voyeur's excitement we bring to beauty, and she takes a beauty's pleasure in showing it off. I think some of these pictures are terrific, but I think they'd lose something without this extra charge. We're titillated by knowing that buried beneath the skulls, the pig snouts, the rubber noses, and the cyst-ridden buttocks is a normal-looking American girl who's *chosen* to look this way.

If Sherman is deconstructing the image of the white girl as fantasy object, Michael Jackson is reconstructing the image of the Negro boy as eternal entertainment object. In videos like *Bad* and *The Way You Make Me Feel*, he moves through subway stations and ghetto streets first tentatively then masterfully: he is Beauty getting down with The Beasts, preening and thrusting his pelvis every which way. Black men surround him, or rather Negro Ghetto Types do. They ogle him, challenge him, praise him, and finally dance with him. Their homage is essential, but he remains apart from them. His performance is a vehement abstraction of black and black-derived rock styles, and he employs those styles as a brilliantly manipulated marionette might.

The biggest picture in the Cindy Sherman exhibit looked like everything Michael Jackson has left behind. It had bristly hair, dark brown skin, a wide mouth, a nose of far vaster proportions than the one he seems to have had surgically altered; and it resembled nothing so much as a golliwog marionette. Ah, I thought, here's a fearful symmetry—Cindy Sherman turns herself into a black puppet just as Michael Jackson begins to resemble a white zombie! What other sexes, races, and species can they plunder and appropriate? Sherman is her own director, leading lady, and leading man. Jackson has become his own Dr. Frankenstein and his own—no, I won't say monster yet—artificial human. —MARGO JEFFERSON

"Stardom is probably the closest thing to a core identity that Michael has"

"Cindy Sherman" will be at the Dallas Museum of Art from March 6 to April 24.

It is noon in Salvador, Bahia, Brazil, and about 104 degrees. Thousands of people silently follow a slight woman who would evoke El Greco even without her starched white robes, which make her seem very tall. They are devotees of Candomblé, a religion that marries the magic of Nigerian animism with Catholicism; their destination is a fisherman's shack that has been transformed into a chapel to the old African gods. The woman collects the offering—gardenias and candles, soaps and perfumes–then sets out in a boat to deliver them to Iemanjá, spirit of the ocean.

This is the private side of Maria Bethania, forty-two, one of Latin America's most magnetic singers, the Brazilian Piaf. Bethania shies away from talking about her *(Continued on page 132)*

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COMME des GARÇONS

PEOPLE ARE TALKING ABOUT...

(Continued from page 127)

role in Candomblé; instead, she sings. At seventeen, she was brought in to replace the ailing star of a Rio musical; she's been a superstar ever since. Her voice is dark as they come, a monumental voice that pulls against the intimacy of the melodies; the result is haunting. Although her records have gone gold and platinum in Europe and Latin America, word of Bethania has just spread to this country. This spring, she plans to make her first trip north to perform at Town Hall in New York City.

Bethania grew up amid the African rhythms of Bahia, which was once home of the Brazilian slave trade, and still is the center of Brazilian folk culture. Everybody in the state belongs to a musical carnival group: ask a Bahian about himself, and he will tell you the name of his group. (Recently, Bethania established a miniature performing arts center in Bahia to show off its artists, who, in the past, have been dismissed by Brazilian "high" culture.)

During the 'sixties, Bethania and a group of singers came together to cut through what they saw as Bossa Nova's increasing coolness and intellectuality. Their movement, known as "Tropicalismo," experimented with old folk forms, added a bit of rock and a bit of politics. Caetano Veloso (Bethania's brother) and Gilberto Gil remain on the cutting edge of Brazilian music, and it is their ballads Bethania sings most frequently. Onstage, Bethania's uncanny: sweeping in and out of categories from 'forties Carmen Miranda kitsch to "Papa" Tom (*The Girl from Ipanema*) Jobim's breezy jazz, always changing, always becoming something more. Her performances, like her spirit world, have to do with honoring the mysteries. —ELIZABETH HANLY

More's a Bore

In this age of high-tech musicals that mask thin story lines behind phantasmagoric special effects, *The No-Frills Revue*, currently Off-Broadway at the Cherry Lane Theatre, is refreshingly minimalist. Relying on a high-energy troupe of newcomers and a batch of freestanding song and dance numbers and satirical sketches, this engaging little show carries on in the tradition of classic revues like *Touch and Go*, the *New Faces* series, and *Upstairs at the Downstairs*, which were vital forces on the New York City theater scene in the 1940s and '50s.

At the same time—and here's the 1980s' twist—*The No-Frills Revue*, as its title suggests, is a generic entertainment, a spoof of its own art form. Conceived and directed by Martin Charnin (best-known for Broadway's mega-hit *Annie*), *No-Frills* is constantly poking fun at itself. One production number, for example, celebrates the prop no revue can do without—"Stools."

There are biting moments, too: "Privacy," a love song by Craig Carnelia, exposing a couple's very human need *not* to be together all the time; and "A Brand New Hammer," a funny and frightening send-up of 1980s yuppie greed in the form of a 1960s Peter, Paul, and Mary folk song.

The most memorable bit in the show is the sequence that restages scenes from legendary Broadway musicals as if they had been written by other composers. The results are a bouncy *West Side Story* by Jerry Herman; a high-WASP *Fiddler on the Roof* by Noel Coward; and, best of all, a dark, *Sweeney Todd*-y version of Charnin's own super-saccharin *Annie* by Stephen Sondheim.

Ultimately, *No-Frills* is not just a lot of laughs. It could be the start of something small: a return to a highly underrated form of American musical theater that is witty, sassy, and wonderfully underproduced.—RICHARD ALLEMAN *("PATA" continued on page 144)*

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PEOPLE ARE TALKING ABOUT...

(Continued from page 132)

Lithgow (left) plays a diplomat who falls "abjectly in love with a man, thinking it's a woman." Below, a costume for the love object.

LOVE'S A DRAG

M. Butterfly's John Lithgow in a maze of self-delusion

As the transsexual ex-football player in *The World According to Garp*, John Lithgow taught us all something about the sinews of kindness and the frailty of self-respect. The role also marked the turning point in Lithgow's career from "primarily theater to primarily movie actor." This month, Lithgow will be back on Broadway in David Henry Hwang's intricate *M. Butterfly*, based on the true story of a French diplomat's love for a Chinese opera singer who is a transvestite.

Lithgow does not hide his enthusiasm for the unorthodox role: "The diplomat—that's me—tells the story on himself, like the psychiatrist in *Equus*. My character ends up falling abjectly in love with a man, thinking it is a woman, and does everything he can to persuade himself that he is right. But as it happens, the loved one is not only a man, he's a spy." *M. Butterfly* is directed by John Dexter, who did *Equus* and *The Royal Hunt of the Sun*—and who burst in on our chat to inform his star that he was off to the rehearsal studio to "raise a little hell."

"Human beings are capable of anything," says Lithgow. "This love relationship in fact did happen, but if it had never happened it *could* have—my job is to reveal that to people. This is the story of somebody who is completely manipulated by another person and wants to be, needs to be. In all of us there's this propensity toward self-delusion in order to meet our own needs. *M. Butterfly* is going to be a revelation." —DAVID DENICOLO

DRAMATURKEY

Nothing shocks New Yorkers more than innocence: when the four grown-up nerds in *Oil City Symphony* perform "Beehive Polka," the audience doesn't know whether to applaud or blush at their unabashed enthusiasm. Blushes notwithstanding, this "high-school reunion recital" has found an ardent following at Greenwich Village's Circle in the Square Theatre.

For all its apparent naïveté, *Oil City* is actually a ruse within a ruse. The theater itself has been rebuilt as a high-school gym, then redecorated to look like a theater. The performers, two of whom created and appeared in the equally tacky *Pump Boys and Dinettes*, are professionals portraying amateurs who, in turn, are doing their damnedest to seem professional.

Confusing as it may sound, the redoubled overlappings of artifice and earnestness are surprisingly winning: the quartet weaves something poetic into the awful corniness of "Ohio Afternoon," and in the solo "Iris" a sad beauty sifts through the sugary lyrics.

The resulting effect is not satire, but anti-satire. We come to love these awkward failures. We want to eat the punch and cookies they serve after the show. By golly, we even want to do the hokey-pokey. —JEFFREY SHERMAN

("PATA" continued on page 150)

Left DEBORAH FEINGOLD ... Right EIKO ISHIOKA

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PEOPLE ARE TALKING ABOUT...

(Continued from page 144)

Fractured Fairy Tales

Kinematic's choreography is crazy like a fox

The Brothers Grimm tell of twelve princesses who, though they are locked in their room all night, wear out their shoes between bedtime and dawn. A young soldier, invisible inside a magic cloak, follows them one night to an underground castle and watches them dance to exhaustion. This month, at New York City's Dance Theater Workshop, Kinematic presents *Broken Hill*, which fractures the Grimms' tale, modifies the casting—six dancers replace the twelve princesses—and retells the story, one gesture at a time.

Tamar Kotoske, Mary Richter, and Maria Lakis, founders of Kinematic, have been developing this technique for choreographic storytelling for seven years. Fragmented images that would have only abstract impact on their own—a hand cutting through space with scythe-like precision, a torso tilted extremely, crazily to one side—take on narrative meaning when combined with Kinematic's dramatic voice-overs, inventive decor and costumes, and often dissonant scores.

The Handless Maiden, a 1987 work based on the Grimms' *Girl Without Hands*, is classic Kinematic. The ballet opens simply; the women are seated on the floor, costumed in tank-top leotards and dark tulle skirts. But as a phantom voice relates the sad story of a maiden forced to lose her hands because of her father's pact with the devil, they begin a mournful, intricate dance with their upper bodies, moving slowly at first, then with an increasing fury that wrenches them to their feet.

Richter and Kotoske exit, leaving Lakis, who performs a strange and lyrical solo. Her movements—somnambulant legs topped by a frenzied, desperate torso—are both a distillation and culmination of all that came before. Though there's no real plot line for us to follow, we know Lakis is the maiden, and we feel her anguish as she reels around the stage. Her elemental gestures, as in all Kinematic pieces, strip away the fanciful prose of these tales, summoning up their most harrowing subconscious underpinnings.

—LISE FRIEDMAN

WHERE FIREBRAND MEETS FIREBIRD

Arthur Mitchell's Dance Theatre of Harlem is neoclassicism at its most exuberant

Dabney: DTH's "essential Firebird"

Arthur Mitchell, handsome as a matinee idol, walks into the spacious classroom in Dance Theatre of Harlem's center on 152nd Street in New York City. Backs get straighter and eyes brighter; an extra readiness comes into the dancers' bodies. To watch Mitchell teaching a class, to hear his singsong "ahhhh" as he sees someone "getting" it, to feel a roomful of dancers totally intent on the work at hand, is to know what a ballet company should be—not an institution but a living, breathing ensemble that is animated by the vision of one person.

Mitchell, who was a principal dancer in George Balanchine's New York City Ballet, started the Dance Theatre of Harlem in 1969 out of a personal commitment to the people of Harlem and as a response to the assassination of Martin Luther King, Jr. He wanted to prove that a company of black dancers could contribute a new style to the spectrum of present-day classical ballet. He proved it, irrevocably, when the dancers turned out to be stylish and witty, like New York City Ballet dancers, but sometimes ironic as well.

DTH has since gone on to have the regular touring and home-performing life of a major ballet company. This spring and summer is particularly packed, with two appearances in New York—first at City College's Aaron Davis Hall, March 28-April 17, then at City Center Theater in July for the First New York International Festival of the Arts. In between comes a historic first tour of Russia—a trip back to the cradle of ballet and to the scene of Mitchell's triumph as a dancer with the New York City Ballet twenty-five years ago. (Audiences at Balanchine's *Agon* couldn't stop calling, "Meech—elle, Meech—elle.")

But the real news is Dance Theatre of Harlem's subtly expanding sense of its own identity. Beginning in the early 'eighties, Mitchell introduced into the mostly neoclassic repertory a series of specially tailored dramatic revivals from ballet's past: *Schéhérazade*, *Streetcar Named Desire*, *Firebird*, *Les Biches*, *Fancy Free*, and the canniest revival of all, *Creole Giselle* (1984)—a classical *Giselle* set in the plantations and bayous of late eighteenth-century free-black Louisiana society.

Instead of ignoring the color of the dancer's skins, these productions use color to inflect the drama onstage, such as in Fokine's *Schéhérazade*, whose original story came from the multiracial Islamic empire of 1300-1400. The class drama of *Giselle*—prince dallies with peasant girl—is at least as vivid in that elegant Creole society as it is in its traditional setting of mid-nineteenth century Austria. What Mitchell has done is to suggest how the sights, flavors, and essences of past black life can come up through the present—the way Balanchine himself suggested how "Americanness" could be felt through the fractured and manipulated classical Russian repertory. And this mingling of blackness with ballet history has created a by- *(Continued on page 155)*

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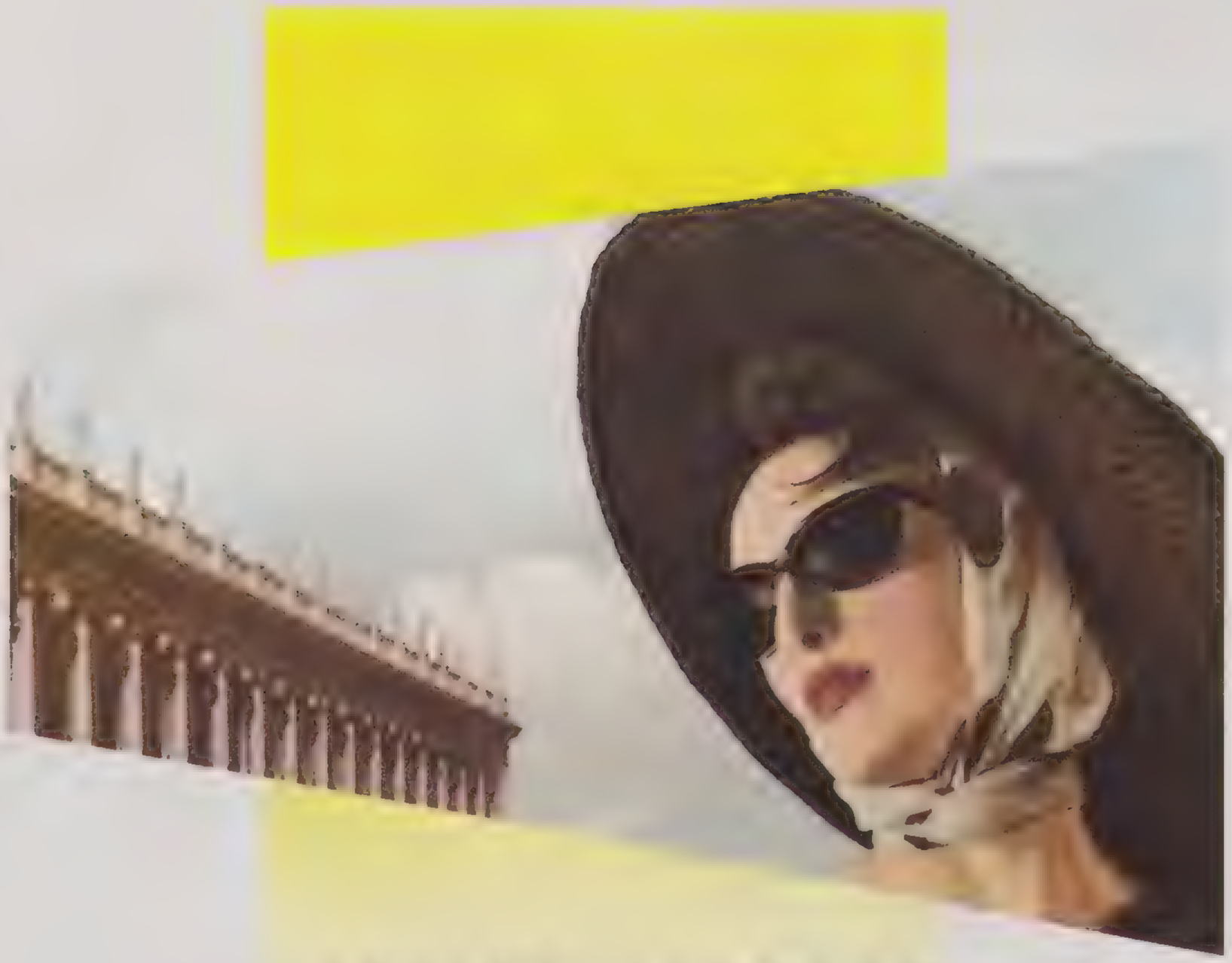

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PEOPLE ARE TALKING ABOUT...

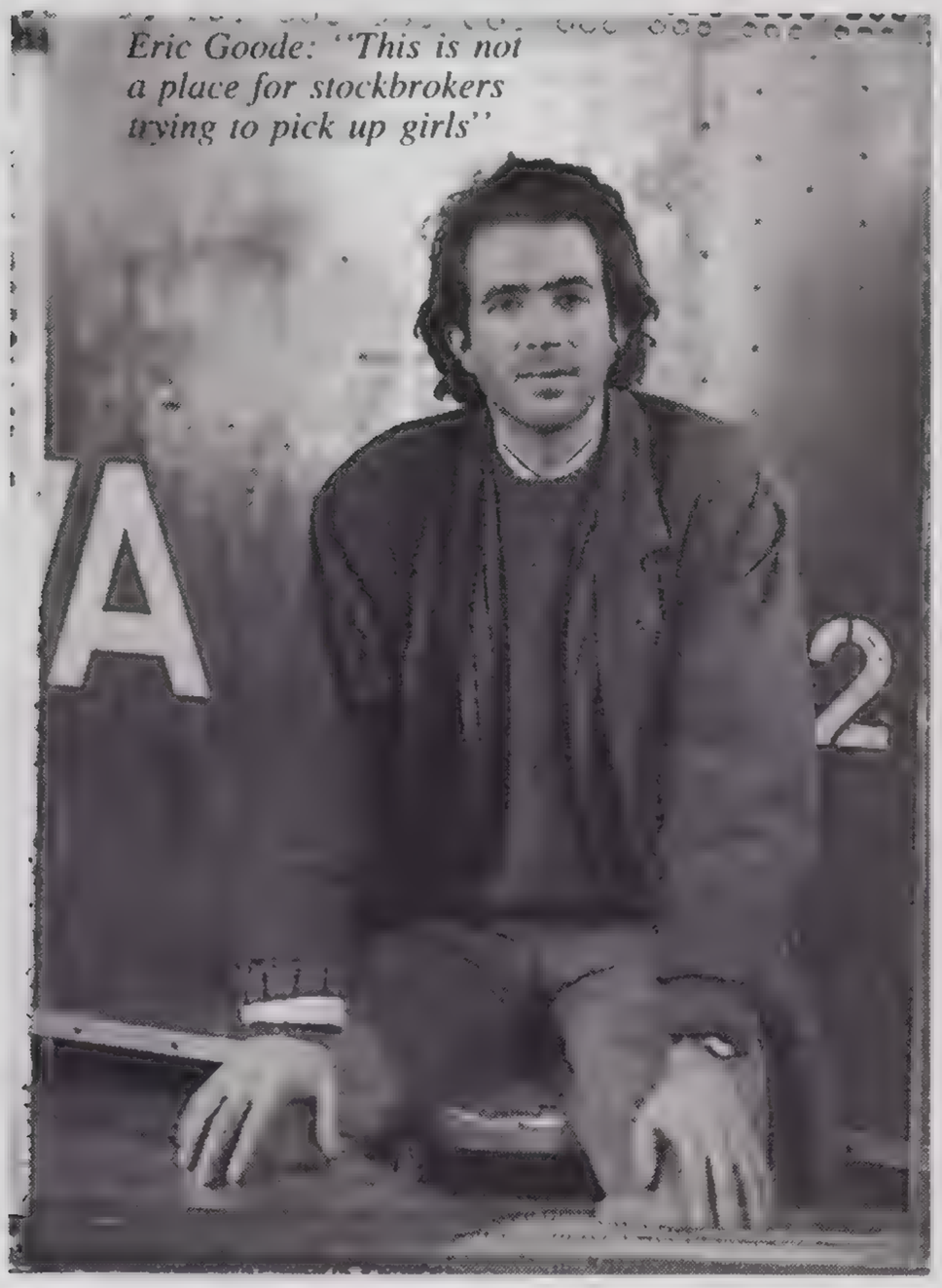
(Continued from page 150)

product—an awareness of a range of high black cultures, instead of the down-home, jazzy vernacular that usually means "black" in the contemporary theater. DTH's choreographers are picking up on it, too: last year's new work, Garth Fagan's *Footprints Dressed in Red*, looked, with its serene squads of dancers in midnight-blue tunics and collars of silver, like a postmodern dream about order and beauty in a sub-Saharan civilization.

It's as if Mitchell, tempering his firebrand vision with wise strategies of repertory, had given his company a lavish amount of psychic room in which to grow. The principal dancers, especially the ballerinas, are now the particularized performers that ballet needs to be a truly communicative art. Playing Giselle and Blanche Du Bois, the willowy Virginia Johnson has augmented her aura of quiet ecstasy into a powerful presence. Tall, classical Lorraine Graves (who is also the company's Ballet Mistress) has stepped into her own majesty in the repertory's few queen and Amazon roles. Stephanie Dabney, DTH's essential "Firebird," has sharpened her air of grave mischief. The principal men—the noble Eddie Shellman, the feline Donald Williams, and that compelling *beau-laid* creature of the theater Lowell Smith—have found a new intensity.

Moreover, this spaciousness onstage has a backstage dimension. Last August, Mitchell formed a dance committee composed of thirteen principal and otherwise valuable dancers. Their function is to offer guidance to the younger dancers, relief to Ballet Mistress Graves, and suggestions to the management. They are, in effect, learning how to run a ballet company. Such a sharing of authority is not the custom among ballet companies, which have a tendency to become rigid hierarchies. But Mitchell is apparently watching over the future as creatively as he orchestrates the present. "The flame is on high," says ballerina Virginia Johnson. "Everything is coming together. Can we sustain it?" It looks like yes.

—ELIZABETH KENDALL



Eric Goode: "This is not a place for stockbrokers trying to pick up girls"

MARK SINK

ANOTHER NIGHT, MAKE THAT *DAY* CLUB

Nell's, which set the stage for a return to sophistication in New York City clubs, is little more than a year old, and already the denizens of the night are looking to the next trend-setter. A likely candidate is the club recently opened by former Area co-owner Eric Goode, a thirty-year-old artist from Northern California. At first, Goode's club might seem like another Nell's—a salon setting with cushy furnishings, chandelier lighting, dancing relegated to the basement, and dining; but beyond these surface similarities are substantial differences.

The club at 204 Fifth Avenue (eventually to be called by the name or initials of a fictitious gentleman whose identity has not been determined at this point) is a day as well as night club. Above the first-floor living room is a dining room serving Italian-influenced food; on the third floor, a library, billiard and Ping-Pong tables, and a bedroom to be used for conversation, not sleeping. "This is not a place for singles or stockbrokers trying to pick up girls," says Goode, who is gearing his club to earlier hours than those of his predecessors. "People aren't leaving when the sun comes up anymore. If you have something important to do with your life, you don't stay out all night." Manager Howard Schaffer agrees. "After 3:00 A.M. it's not a pretty picture," he says.

The club also plans to function as a daytime retreat for the art and writing communities. "There are people we know who want to have various kinds of meetings or book discussions. Why should they have to go to the public library to do their research?" says Schaffer.

Goode's club is filled with both antiques and modern art, including works by Jean-Michel Basquiat, Keith Haring, and Andy Warhol. The club will also display Goode's own creations, such as two large stuffed Doberman pinschers. "We are designing this club as if it were our fantasy home," he explains. "It's gonna be eccentric," he says. "It's gonna be weird."

—BETH LANDMAN

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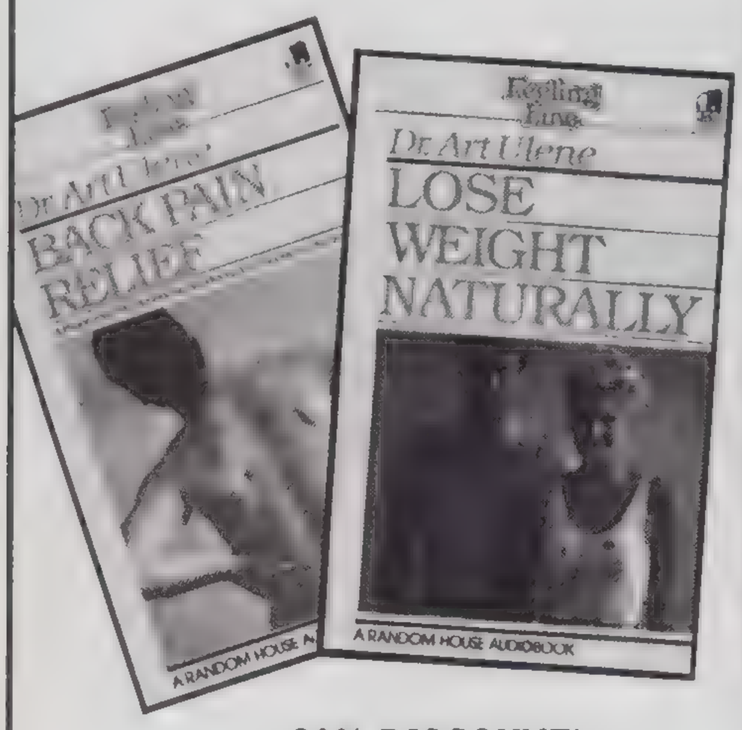

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"The woman who pushes herself in exercise class to outperform others is the one who exhausts and injures herself," says Estelle Ramey, M.D., Ph.D., professor emeritus of physiology and biophysics at Georgetown University's School of Medicine.

While our mothers may have shown excessive behavior in wanting to have the whitest laundry and cleanest floors, today many women who think they don't do well in other arenas—especially if they don't feel that they're sufficiently attractive or slim—use exercise to outperform other women. These women are obsessed to "win," and even one loss is proof that they are losers. But for the hyper-competitive woman, satisfaction is usually as fleeting as it is false. The high can never be sustained; there's always someone younger, more vigorous who can exercise better and longer.

To gain a healthier perspective, Dr. Ramey suggests "determining what you're competing for. In the trivial arena of the gym, you may be wasting energy." A better way to exercise is to compete with one's self and "improve one's sense of well-being." Dr. Ramey recommends team sports: since no one individual bears the brunt of competition, there is less danger of getting hurt or exhausted.

Competitiveness, in itself, is not negative. "Some competition is necessary," says Dr. Ramey, "or one wouldn't be motivated to exercise."

MICHEL COMTE

jet lag in the lab

Long plane trips can temporarily disrupt body systems, make an individual feel fatigued. While some experts suggest exercise can help to combat this, others say the evidence isn't yet in. One recent study found that three hours of exercise enabled hamsters to adjust to "jet lag" in a day and a half. Those animals that didn't "work out" took eight days to recover.

VOGUE, March, 1988

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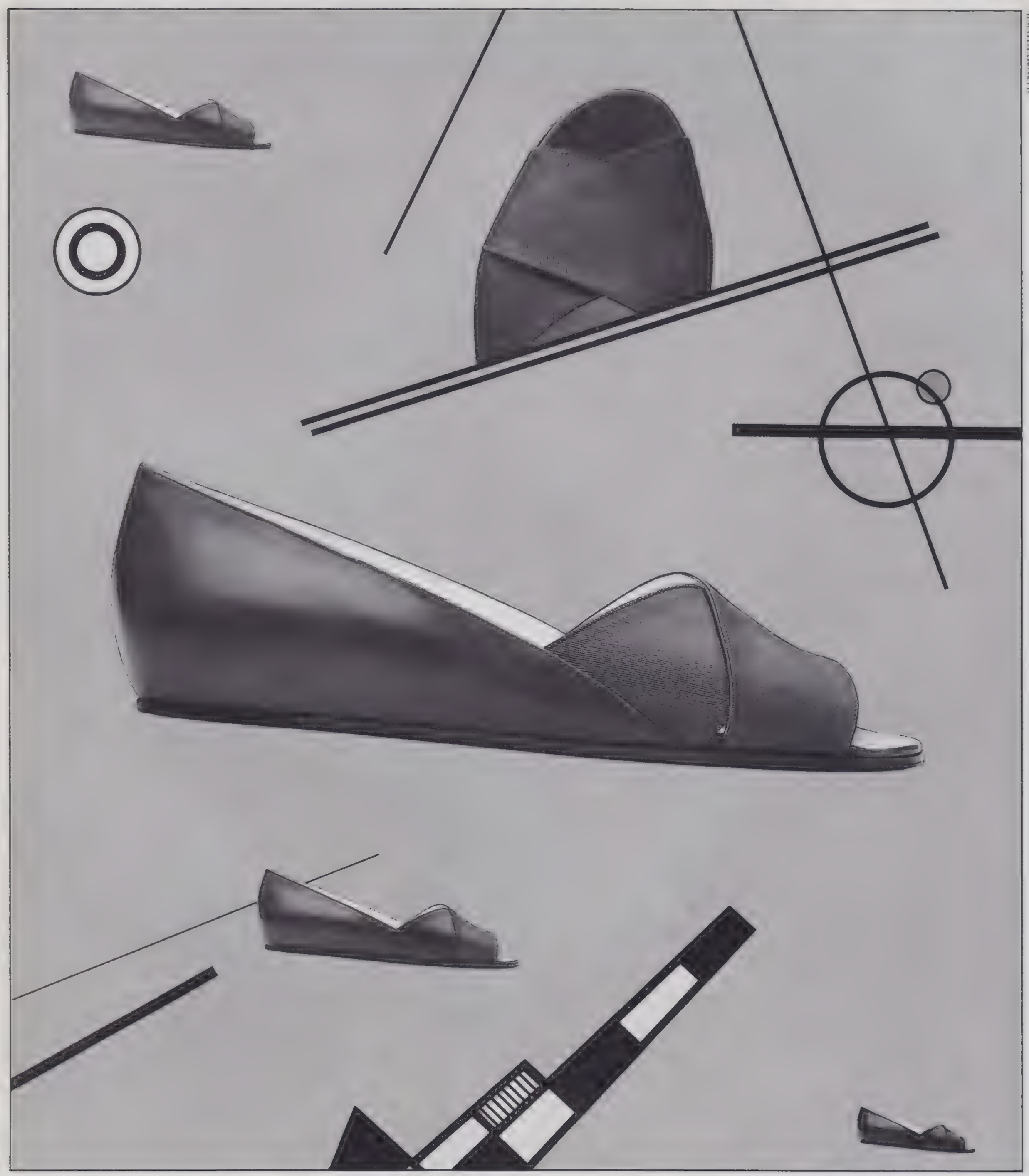

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BEAUTY Q&A

SPF: is higher better? . . . new makeup "color" . . . cellulite. revisited

Q I'm still confused about what sun protection factor numbers mean. I know that SPF 15 is more protective than SPF 6; are SPF 23 and SPF 34 even stronger? I thought SPF 15 was a total block.

A Officially, the Food & Drug Administration only recognizes sun protection factors (SPFs) from 2 to 15. In the past few years, however, cosmetic and pharmaceutical companies have begun introducing higher SPFs—as high as SPF 39—for people who want "maximum" sun protection.

Just how much more "protective" these higher SPFs are is open to debate. An SPF indicates the relative length of time a person can remain in the sun without burning—e.g., if you can stay in the sun unprotected for fifteen minutes before showing signs of redness (erythema), a SPF 15 will allow you to stay in the sun fifteen times longer before burning (about three and one-half hours). Higher-numbered SPFs work on the same principle. SPF 23 (such as Lancôme's water-resistant one, due out next month) should protect you about five and one-half hours. Elizabeth Arden's SPF 34 provides about eighteen and one-half hours of protection.

"Most people, obviously, don't need five to ten hours of sun protection. SPFs of 15 or more, however, can compensate for the fact that people don't apply enough sunscreen," says Lincoln Krochmal, M.D., vice president of dermatology research & development, Westwood Pharmaceuticals (makers of Presun).

Other experts argue that the sunscreen issue is turning into a "numbers game" and maintain that SPF 15 is all the protection one really needs. These experts point out that just because higher-numbered SPFs may offer longer sun protection doesn't mean that people should start increasing sun exposure.

It's important to reapply sunscreen frequently, to choose one that's waterproof and blocks out UVA *and* UVB rays. Despite technological advances, no sunscreen is a sun block. The only *total* block is a thick, opaque substance, such as zinc oxide.

Q I've noticed that cellulite creams seem to be making a comeback. What is cellulite? Can creams really help to remove it?

A "Cellulite is not a medical term but a word used to describe a certain type of 'lumpy' fat that tends to show up on women's thighs and buttocks," says Samuel J. Stegman, M.D., associate clinical professor of dermatology at the University of California, San Francisco. "It results from weight gain combined with thinning skin as we age that makes fat below skin apparent."

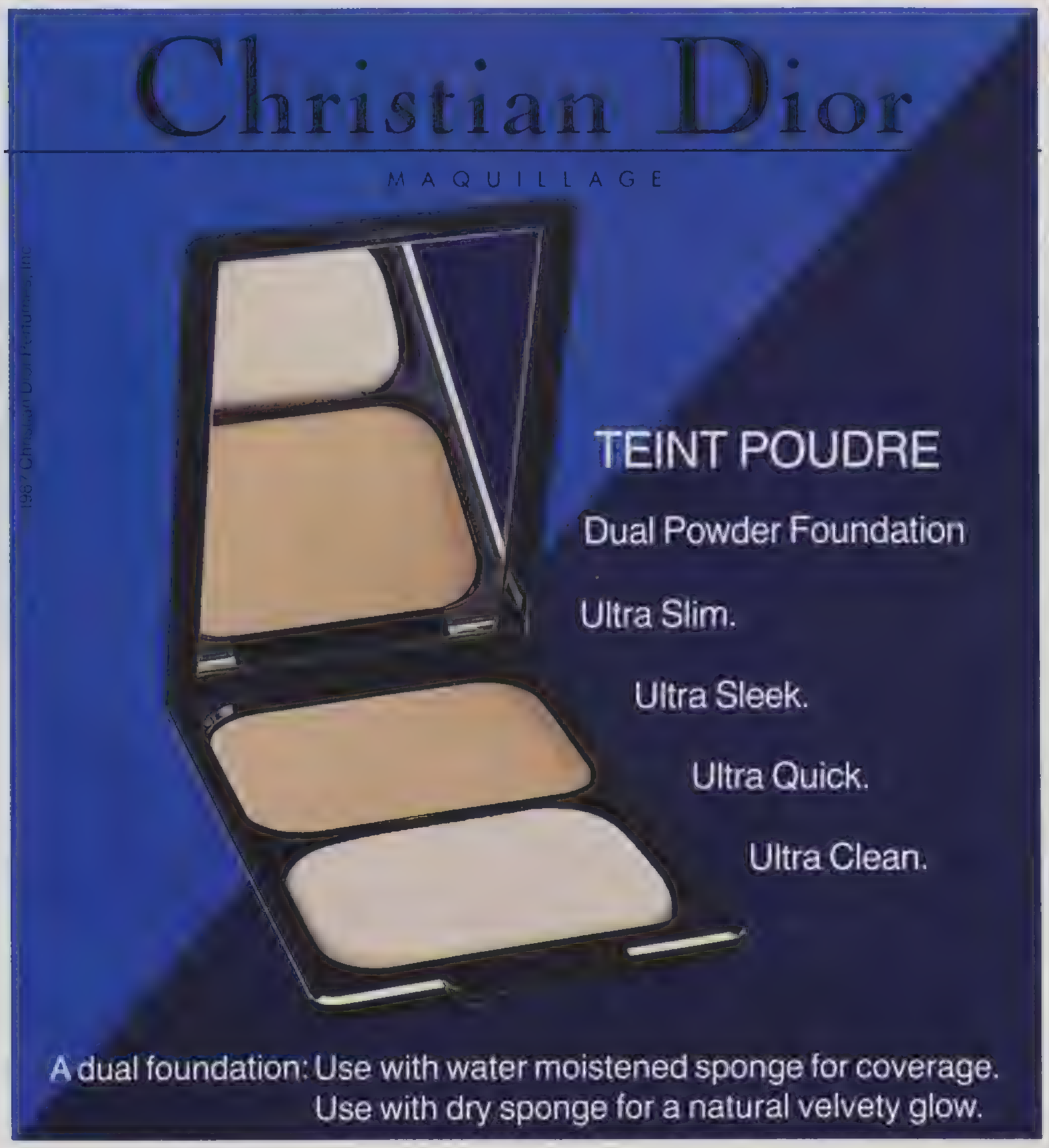
Cellulite creams claim to work by creating a warm sensation on skin a few minutes after application. This heat is said to mobilize fat cells and encourage their metabolism by the body.

Experts, though, are skeptical: "I don't believe that any topical cream is going to have an effect on fat cells that lie far below the top layer of skin," says Dr. Stegman. What helps a few people: sensible dieting combined with a regular exercise program; some creams, in fact, come with suggestions that for maximum results use of the product should be combined with exercise.

Q I love the new brightly colored applicators for eye makeup and blush; but are they safe to use on skin around eyes?

A Yes. Like cosmetics themselves, applicators that are dyed usually are tested for sensitivity and irritation before going on the market. "Our brushes, made of natural goat or pony hair, are colored using standard synthetic dyes; they're colorfast (won't run if they get wet); they have undergone animal and human testing and been found to be unlikely to irritate skin or eyes," says Walt Swimm, Ph.D., vice president, research and development, Del Laboratories, Inc. (makers of Flame Glow cosmetic applicators).

How to care for applicators? "Cosmetics and their applicators should be stored in a cool, dry place to prevent growth and spread of bacteria and should be replaced every six months—immediately, if used accidentally on infected areas," says Spencer E. Sherman, M.D., associate clinical professor of ophthalmology at Mount Sinai School of Medicine, NYC. "Never share cosmetics or applicators with others."



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by Leslie Alters

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PATRICK DEMARCHELIER. Hair, Sam McKnight for LaCoupe, NY; makeup, Laura Mercier for Trish McEvoy, NYC. Details, last pages

black beauty

Credit it to the busyness of women's lives, or to some less contrived shapes in fashion: The "trick" to beauty these days—in makeup, in hair—is, often, to create the illusion of naturalness. The message comes out polished, not "made up."

For black women, this translates as more carefulness with cosmetics, both in terms of selection of colors and in application techniques. "Unlike women with fair skin, who now lean toward the sheerest foundation, black women should stick with a formula that provides heavier coverage to even out the discolorations that are often inherent in their skin," says New York City makeup artist Alfonso Grundy. The key to application, he says, is to layer the base. "Start with allover cover and blend well; add more where needed. A darker complexion can 'hold' base better than a lighter one, so wearing *more* actually results in a natural look."

Grundy prefers browns, mochas, and muted pinks for eyes and lips; for cheeks, tawny bronze (Terracotta by Guerlain), brushed on with a light hand.

That natural sense then goes on to the look of hair. Manhattan hair pro James Harris advocates partial relaxing to "control the frizz but leave plenty of body." Styles are "short and high on top"; hair accessories might go on at night.

He also finds that hair extensions still hold a place of importance in hairstyling for black women. "No longer are they just in the form of braids. We might do partial plaits, leaving the hair natural on the ends. Extensions are not done just for extra length, but to help increase volume, as well."

For hair maintenance, Harris emphasizes the need for treatments that protect and help to maintain natural texture. "Hot oil treatments are very beneficial," he says; so, too, are deep-penetrating conditioners. "The cuticles on black hair are very open, more porous than other types. They need to be coated to soften the texture without making hair flyaway. Anything with a cream base works best."

("Images" continued, page 186)

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funny girls, serious beauty

Traditionally, comediennes have downplayed their looks in order to play up their laughs—to make the symbolic choice between eyeliner and one-liner. These days, beauty and jokes don't necessarily clash, and today's hottest stars are banking on their appearance. Says Judy Tenuta, a rising comedienne who bills herself as the Petite Flower/Giver Goddess/Fashion Plait/Saint, "Today we're allowed to laugh *with* women, not just *at* them. Beauty has become important."

The conflict between glamour and humor did have its rationale. Says stand-up/actress Carol Leifer (her *Cinemax Comedy Experiment: Carol Doesn't Leifer Anymore* airs this month), "Being funny was a powerful enough thing for a woman. When you added 'pretty' to that, people became threatened." To gain acceptance, funny women became female parodies whose jokes were directed with deadly aim at themselves. Joan Rivers was an expert in the art of self-loath: "They show my picture to men on death row," one line went, "to get their minds off women."

Says Caroline Hirsch, owner of Caroline's at the Seaport comedy club in New York City, "In the past, if women didn't put themselves down, men would have felt too vulnerable, easy prey to the comedienne's jokes." Now, as attractive, powerful women are finding their place in the "real" world, they're entering the comic world as well. Hirsch finds, "Today, instead of only having male comics putting their wives down, we also have pretty females onstage making fun of their boyfriends. But the days of self-deprecating women comics are over."

Stand-up star Sandra Bernhard

"I think it's a sign of the times that women can be pretty and smart," says Carol Leifer. "It has happened everywhere."

Saturday Night Live's Victoria Jackson has found good looks help get laughs. Onstage, on TV, and in films (this month, *Casual Sex?*), "My job is to please an audience. I find people laugh more when I look my best. I began my comedy career with a stand-up act in which I dressed in a French maid's costume—tiny miniskirt and all. I still dress to emphasize my legs. They're my best asset."

Dressing up to perform is only a recent development for Carol Leifer, stemming from a realization that "Onstage, the focus of the room is on me. So why not look good—or try to?" The message: "I'll be funny, but I'm definitely a woman and there's no mistaking it." *(Continued on page 190)*

Victoria Jackson: "Prettiness gets laughs"

gold view

Striking gold takes on a 24k glow this season, ranges from the real thing (David Webb's $72,000 gold-and-diamond compact) . . . to (left) Ellesse sunglasses by Marchon . . . to the "extravagance" of gold lipstick from Il Makiage—at approximately $10, a virtual bargain.

JIM VARRIALE BLAKE LITTLE VISAGE LESLIE BURKE Makeup Margaret Avery, Sandra Bernhard's hair and makeup, Robin

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FUNNY GIRLS

(Continued from page 186)

Sandra Bernhard once supported her nightly comedy habit by working by day as a manicurist in Beverly Hills; she's always viewed beauty as "the driving force, the underlying theme" in her performance. While she might take an audience to the fringes of "good taste" with her stand-up act (her one-woman Broadway show, *Without You I'm Nothing*, opens this spring) she has always rebelled against the idea of sacrificing physical appearance for funniness. "I think a performer should be worldly and in touch with things," she says, "which includes looking great. That's why it's always been important to me to appear in high fashion." Still, she is thankful that her looks are unusual, not the American ideal: "If I looked like Cybill Shepherd, I could never make the kinds of statements I make."

Comediennes' beauty views tend to be offbeat. Victoria Jackson goes for fishnet stockings ("because they feel like they're squeezing my thighs") and diets constantly ("I never eat a whole cookie—only the edges"); Judy Tenuta avoids miniskirts ("They're made for being vertical, but if you wear them you're begging to be horizontal"). All agree that staying in top condition takes constant effort. Sandra Bernhard has been working out three times a week for ten years; and, while naturally thin, she stays away from all "funky" foods. No "slave to beauty," she still gives herself regular manicures, a facial once or twice a week and enjoys occasional massages. Bernhard's hair is styled by her professional hairstylist/roommate.

> "Today, we're allowed to laugh *with* women, not just *at* them"

For Victoria Jackson, maintaining her appearance is an ongoing battle: "I try to starve to stay thin; I apply fake nails though they're a pain; I wear lotion on my face day and night, drink six glasses of water a day (which I hate), and spend forty minutes with my hair before each show." A former gymnast, she works out each day, doing aerobics or exercising to a Jane Fonda tape.

Carol Leifer also does "that Jane Fonda tape," but "it's *Barbarella*." Says Judy Tenuta, who cuts her own hair but loves when she has makeup professionally applied, "If I said I never thought I was beautiful, I'd be lying." Her personal beauty regimen: "I just lie in bed and complain." It works to perfection. —BETSY BORNS

("Images" continued, page 200)

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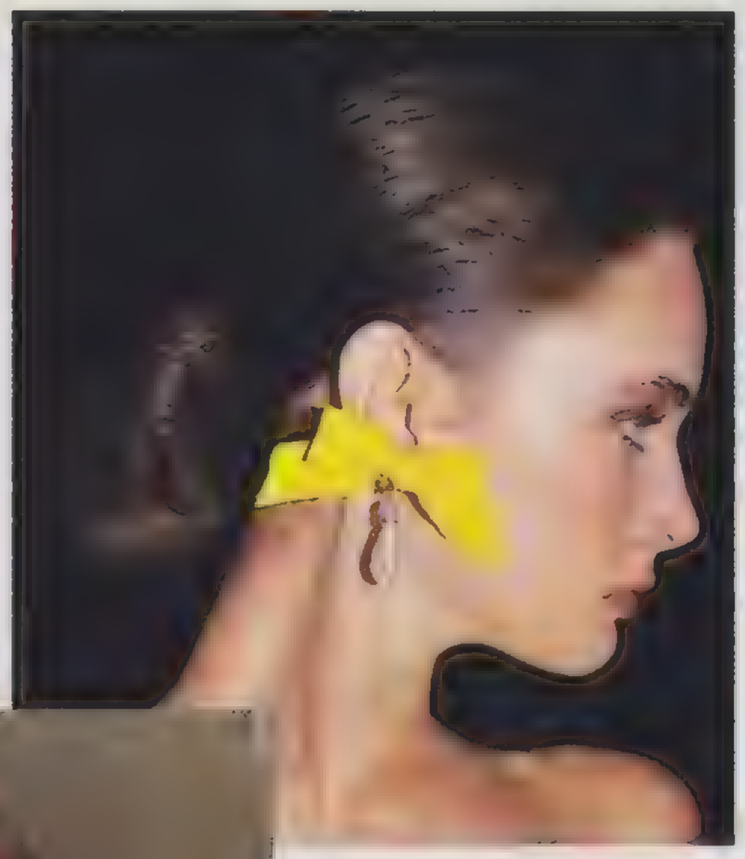

A flair for "real" hair: From Bill Blass, above, the ease of a chignon—pulled back, turned under, twisted around; left, long and loose, as Calvin Klein sees it, equally attractive for night or day; below, Joan Vass's short report—cropped, curly, well defined.

"reality" hair

How close are runway hairstyles to the way women will actually wear their hair in a season? Often, not very. Frequently, fashion shows present broad statements, inspirations, not day-to-day life. The exception: hair looks shown at the American collections for spring. Unusually (and encouragingly), New York's top designers advocated highly "doable" styles—pretty, wearable, only slightly varied (if at all) for day into night. Noticeable, too, was the absence of any single hair "dictate." Hair showed up short, medium, or long; curls were as prevalent as straight strands; blondes, brunettes, redheads—equally represented. Even chignons and "up-do's" got simplified, eased up—the kind of "model" hairstyles women can really achieve—or want to wear.

PIERRE SCHERMAN. WAYNE MASER PHOTO RIGHT Hair by John Sahag, John Sahag Salon NYC makeup by Andrea Paoletti. Details, last pages.

style cues: texture/body

Clearly, the days of stand-on-the-end hair spikes or uncontrolled masses of hair are over. What makes the difference now (and what "reality" hairstyling is all about) is an overall emphasis on health. Hair needs to shine, look, and feel in top condition.

While much of this begins with consistent hair care (thorough cleansing daily and deep-conditioning), updated styling techniques are key, too: "Everything we're doing now is designed to improve texture, increase body," says hair pro Cheryl Marks for NYC's Oribe at Parachute. "The idea is to create shinier, bouncier looks. It holds true no matter what the hair length or type."

The starting point: a return to hair-setting with rollers—now in forms that cause less hair breakage. Best are the new Velcro versions, says Cheryl Marks. "Damp-dry hair first, roll the sections and lightly spray setting lotion on roots. Then blow-dry the root area." The results are fuller, softer waves on medium to long hair; added lift to shorter looks.

Instead of gels (the boon of exaggerated hair), Marks likes the new crop of hair creams for finish. (Her favorite, Kiehl's Silk Groom.) "A tiny bit gives an incredible amount of shine." And she singles out rounded hairbrushes—"ones with natural bristles"—to direct hair shape and curl.

Revised cutting methods also benefit texture and body. Manhattan salon owner Lance Lappin uses thinning shears "to retexturize fine hair. It sounds ridiculous, but it works. The trick is to cut layers from underneath to boost fullness." Razor cuts also help give shape and volume. "Afterwards, I blow-dry the hair, using my hands—the result is like teasing, but much gentler on strands."

Limp hair can also benefit from a body wave, the modern interpretation of a permanent. Lappin relies on larger-than-normal rods, rolling a good-sized section of hair onto each one. Another option: haircolor—which acts as an instant hair body-builder/texturizer on most hair. Marks likes neutral-toned highlights for softer effects. Lappin takes the opposite route with "contrasting colors that increase light reflection for the illusion of body." Either way, the idea today, according to Marks: "to create uncontrived hairstyles in a controlled way." *("Images" continued, page 204)*

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beauty business: women of color

Estée Lauder started her cosmetics dynasty by personally selling her first skin cream store to store. Certainly the beauty business has changed since then; but perhaps the newest industry pioneers, in character, have not: just as driven, persistent, and motivated by their "big idea."

For Patricia French, the "big idea" comes in the form of Gazelle, the first cosmetics and skin care company for the "woman of color." Says the thirty-one-year-old founder, "Two-thirds of the world's women have darker complexions, in variations of thirty-six shades or more. Until now, they've not had the ability or means to address their individual skin-care needs."

She cites aging as an example: "Darker skins discolor rather than wrinkle with age. They also tend to be oilier and are highly vulnerable to heat rash."

This market, says French, has changed through the 'eighties. "My customer has always been fashion-conscious, but now she focuses on quality rather than quantity. It's much more of a European attitude."

Conceived in 1982, Gazelle maintains an upscale image. ("Part of my plan was that the packaging and advertising had to compete with the world's leading brands.") The line now sells on four continents—North and South America, Europe and Africa—as well as in the Caribbean.

"By 7:00 A.M., I've generally spoken to half the world," French laughs. An average week can find her in her Paris or New York office, at in-store meetings, at stopovers in Detroit with her attorney/husband.

Fatigue never enters the picture. "I rarely take time off. I belong to three health clubs, and I've been to one of them all year." Her energy source? "I keep going because I'm doing something I believe in." Legends being what they are, she adds, "My goal is to be the next multinational Estée Lauder-size company—for women of color."

Patricia French, owner of Gazelle International: "95.5 percent of my life is work. But my work is fun."

makeup news: an eye for beauty

In advertising-ese, it's called the Unique Selling Point—that which sets one product apart from the competition. And in the case of Gale Hayman's new makeup collection, there are no less than four of them—starting with the distribution method (products are sold only by catalogue), makeup size (mini—"to fit into the smallest handbag"), packaging (leopard-printed), and last but far from least, the color system (keying shade selection to a woman's eye color).

If the name Gale Hayman sounds familiar, it's because this ex-Beverly Hills retailer (*above*) is credited with creating the multimillion-dollar fragrance triumph known as Giorgio. When she and former partner/husband split, what could have turned into the next bad "Hollywood wife" story has, in fact, resulted in a company that, three weeks after its launch, surpassed sales expectations by 50 percent.

"In order to be successful today, you have to be original," says Hayman. "Technologically, they told me I couldn't do these products. But I'm stubborn. And I'm a perfectionist." Clearly, adequate credentials for originality, success.

beauty now

The latest developments in cosmetics aren't necessarily new product categories, but rather favorite products in innovative forms. Command Release from Advanced Polymer Systems, based on "microsponges," allows active ingredients to be re-released hours after initial application. Uses range from sunscreen to skin care and makeup. (Estée Lauder's Demi-Matte Powder already incorporates this.) More "revolutionary" ideas: Princess Borghese's Lipcolour Superlativo powders, *below*, that go on like eye shadow, offer lasting color. . . antiperspirant (from Arrid) in the form of a gel.

("*Images*" *continued*, *page 210*)

WILLIAM WALDRON CHRIS SANDERS. Gale Hayman's hair, Gad Cohen, Gad Studio; makeup, Elisabeth Drabinski. Details, last pages

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images

hair now

Tricks to hair-tying this season: left, the simple ponytail twist, best in a bright; below, the new bandanna—oversized, with ends knotted over the back; below left, turban update, as David Cameron does it.

PATRICK DEMARCHELIER. WAYNE MASER. Photos top and middle: hair, Sally Herschberger. Photo bottom: hair, Mitch Barry; makeup, Bobbi Brown for Oribe at Parachute. Details, last pages

tie one on

Replacing the hair bow this season? A scarf. Far from the traditional bandanna, the latest versions come oversized, in general, and wrapped around the head in intriguing ways. Says hairstylist Sally Herschberger of the two scarf looks, *above*: "I like keeping the look clean, close to the head in front and allowing an expanse of fabric to drape in back—almost like a faux ponytail." Fashion designers, too, played with the scarf notion on the runways this season, from the sleekest interpretations at Giorgio Armani (decorated with a big flower) to, at Valentino, colorful ponytail wraps. At Gaultier, scarves turned up in all varieties, from hip wraps to blossoming ponytail bows. While most prefer bold color choices, black—or navy—works, as well. In cotton or silk, they're wrapped, knotted, tied—even bowed. *("Images" continued, page 214)*

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beauty now

What's "beautiful" to a fashion photographer? Here, some candid, behind-the-camera views:

Arthur Elgort: "Sometimes a beauty is someone you never expected or planned on. Basically, that's because I find beauty in what a woman is *doing*, not necessarily in *who* she is. Something happens when I can observe her—when she's not posing or doesn't know she's being watched. In the case of Lisa Taylor (*right*), it was capturing her at just that moment while she was sitting in a sports car on the George Washington bridge. The candidness—that's the beauty."

Matthew Rolston: "There's a mystery and exoticness about Lisa Bonet (*right*) that intrigues me: her lips are so sexy, yet there is also a lot of intelligence and wit in her eyes. The fact that she is very free and uninhibited also makes her, to me, a beauty. Certainly she is a strong physical beauty; but the mix of spirituality plus smartness is what makes her, in my eyes, stand out."

MATTHEW ROLSTON Hair, Michael Weeks, makeup, Paul Gobel

Helmut Newton: "I've worked with many women whom I would consider beautiful—from my wife, whose opinion I value above all others, to some of the top models in the world. Sigourney Weaver (*left*) is very different. Every time I work with her (and I look forward to photographing her again soon), I'm fascinated by the way she uses her acting talent and intelligence. Of course, I also love the whiteness of her skin, her long, long legs. Actresses have a fatal attraction for me."

HELMUT NEWTON Hair, Marcel Lemieux, makeup, Bobbi Brown

Herb Ritts: "I'm not into glamour in the traditional sense. I like to shoot women who have presence. Madonna (*left*) has a specialness that comes from within. She's always changing and purifying her personal—and professional—image. You can see it in the way she comes across. I don't have to use any gimmicks or photographic tricks to make her appear beautiful and interesting; she just is. She expresses it mostly, I think, through her eyes and body language. Ultimately, it is that personality that is the beauty."

HERB RITTS Hair, Victor Vidal for Cloutier, makeup by Maria de Schneider

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MANAGING your money

BY MARION ASNES

THE EFFORTLESS INVESTING PLAN

Although many people now are leery of the stock market (to say the least), investing experts often counter that, over the long term, stocks tend to perform better than other types of investment—and that's true even in terrible markets. Those with nerves of steel can take advantage of uneasy markets by applying the principle of *dollar-cost averaging*: a term that means, in simple English, investing a fixed amount of money regularly, thereby taking advantage of price fluctuations that can lower the average cost of all your shares. Dollar-cost averaging is also, probably, the simplest method of investing that exists.

Here's how it works: say you invest $100 each month in mutual fund A. Before the stock market crashed last October, shares cost $30, so you would have bought three and one-third shares each month. After the crash, the value of your shares dropped to $20; even so, you still believe in the fund and want to continue to invest. Now, the $100 you invest buys you five shares in the fund; that lowers the average price you've paid for each share, reducing your losses and increasing your potential future profits.

"Dollar-cost averaging is wonderful for people who do not have the time—or the inclination—to follow the market closely," says Laura Berger, executive director of the No-Load Mutual Fund Association. "It's a great tool for people with long-range goals, such as retirement income. A fund can be instructed to take a small amount from your paycheck each month so you don't have to keep up a set discipline. And since people who use dollar-cost averaging aren't investing huge sums at one time, they tend to worry less about their investments. I use dollar-cost averaging myself, to build savings for my son's education."

IRS HOTLINE—WHERE'S YOUR REFUND?

While most of us are tearing out our hair over illegible restaurant receipts and misplaced bank statements, a few super-organized souls have already filed their tax returns and are now awaiting their refunds. Last year, many tax refunds were held up by computer snarls; starting March 15, any anxious taxpayer can call the national tax-refund hotline at (800) 554-4477, punch or dial in her filing status (single or joint), Social Security number, and the amount of her refund, and find out whether her IRS check is in the mail. (Those who owe the government money do not have to provide the same service.)

MUNICIPAL BONDS—ARE THEY STILL TAX-FREE?

Even after the tax reform law lowered everyone's tax brackets, many investors—especially those who live in high-tax states like New York, California, and Minnesota—can still benefit from tax-free investing. (A single New York City dweller who earns $60,000 a year, for example, is in the 41 percent tax bracket this year.) "I am telling many of my clients to look at high-quality municipal bonds as a source of both tax-free income and potential appreciation in value," says Christopher Boutross, a financial planner and stockbroker with Janney Montgomery Scott Inc. in New York City. Boutross believes that the value of municipal bonds—which have been in short supply since tax reform—will increase after 1989, when a new President may be forced to increase taxes to reduce the federal budget deficit.

Like corporate bonds, municipal bonds are rated from AAA (or Aaa, depending on the rating service) down to D; the better the rating, the more likely that you will get your money back when the bond matures. Boutross suggests that individual investors buy "investment-grade" bonds—those rated BBB (Baa) or better. As of January, investment-grade municipal bonds with ten-year maturities yielded about 6.5 to 7.5 percent interest, tax-free.

There are two risks to municipal-bond investing: one is that if interest rates rise (as some experts predict may happen), the value of your bond on the open market will fall. This risk does not affect the interest payments on your bond, however, nor the bond's value at maturity.

The second risk is that some municipal bonds do not always pay tax-free interest: under the new tax law, their payments may be subject to the Alternative Minimum Tax (AMT), a logic-defying levy devised by Congress to make sure that no one gets a really great tax break. Income from "private activity" municipal bonds—those *(Continued on page 222)*

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HAND & SKIN CARE NEWS

WANT TO BREAK THE DRY SKIN HABIT? STOP USING YOUR LOTION.

Aren't you tired of watching it happen...despite faithful lotioning, two or three times a day, dry skin *still* makes a comeback. Here's the surprising news...all those applications of lotion aren't doing much of anything to solve your dry skin problem. Why? Because many lotions dry out after two or three hours. Too soon for your skin's moisture barrier to repair itself. So your skin goes right back to being just as dry as before—sometimes worse!

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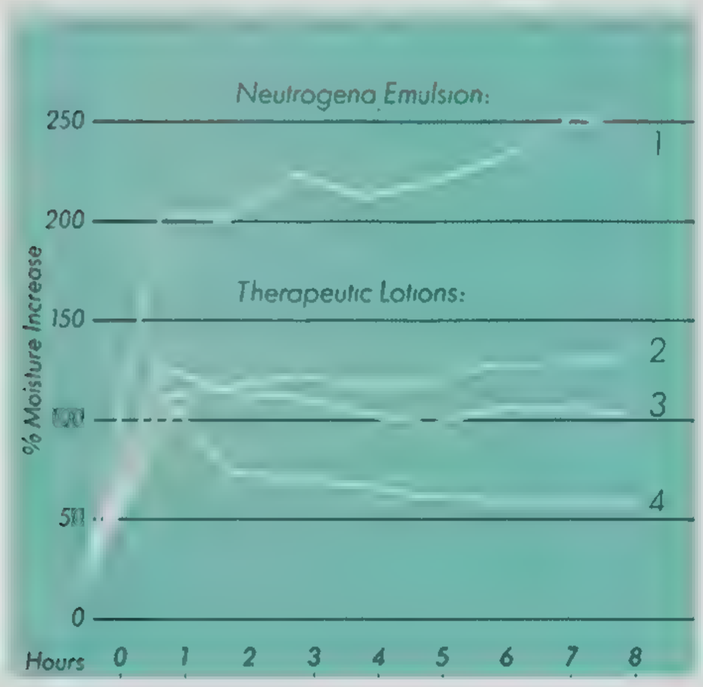

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Advertisement

MANAGING YOUR MONEY

(Continued from page 217)

issued to benefit a private company, such as the builder of a town football stadium—may be subject to the AMT. Before buying a bond, check on its AMT status with your broker or accountant.

DO YOU CHARGE TOO MUCH?

Often, people are offered far more credit than they can reasonably expect to pay off—perhaps even more than they make each year. High earners may believe that they do not need to keep track of what they are charging; later, they may be shocked by the size of the balances on their statements.

According to the American Financial Services Association, there are warning signs that should cause anyone to lock away her credit cards. Being consistently late with bill payments and juggling bills—reducing one's savings or holding off on one obligation to pay another—are two indicators that income and outflow are out of sync. Someone who doesn't know for sure how much money she owes, or who finds herself taking on freelance work to pay her bills may also be on the verge of debt trouble.

Consumer credit counseling is available to people who want to improve their understanding of their expenditures. For the name of a reputable nonprofit counseling service in your area, call the National Foundation for Consumer Credit, (301) 589-5600.

SO, SUE ME

Standard homeowner's insurance policies offer about two hundred thousand dollars of protection if you are sued for an accident that takes place on your property. Typical automobile policies provide about one hundred thousand dollars of coverage if your car is involved in a collision. In today's litigious society, routine coverage may not be enough. An increasingly popular type of insurance called "umbrella liability" starts providing coverage where other policies leave off, supplying as much as ten million dollars of protection.

"People who have high visibility in their communities—doctors, lawyers, religious leaders, and so on—should consider umbrella liability. So should people who do a great deal of driving, and people who have swimming pools, particularly if neighborhood children use the pool," says Samuel Schiff, spokesperson for the Insurance Information Institute.

Umbrella liability usually costs from $150 to $200 a year for one million dollars of coverage. "Many insurers require that you buy auto and homeowner's policies from them before they'll give you umbrella coverage," Schiff adds, "so the place to start shopping is with your own agent." ▽

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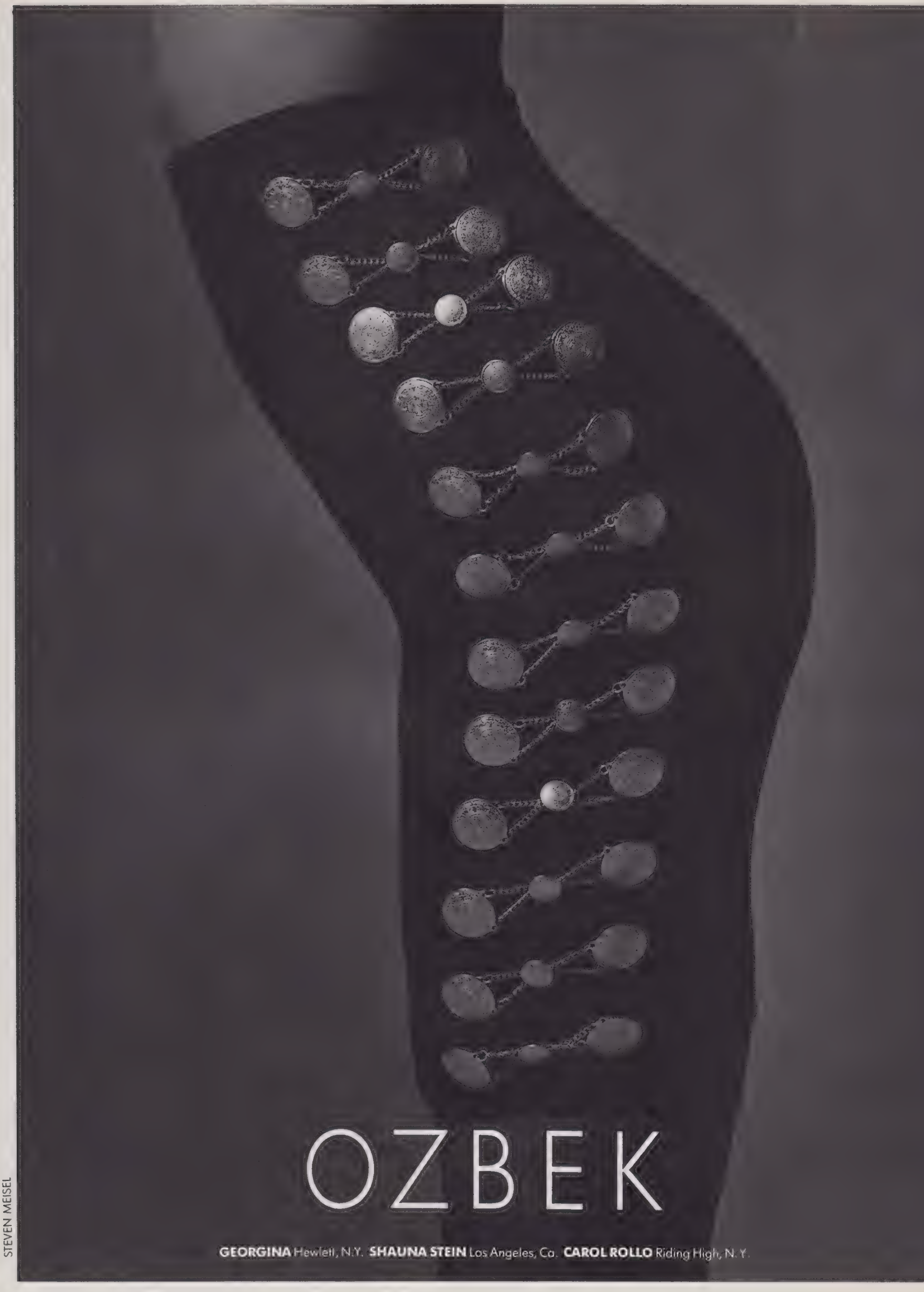

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horoscope

BY ROCKIE GARDINER

March's Astrological Weather: March starts out like a lamb this year. For the first two weeks Venus touches friends and lovers with sweet consideration, warmth, and gentle humor. Mid-month, while imaginative Neptune reigns supreme, artists, psychics, and idealists hold center stage. A total eclipse of the sun gives an eerie air to St. Patrick's Day celebrations. With the advent of spring and Jupiter's transit of practical Taurus, everywhere from Capitol Hill to the supermarket check-out line, people want more value for the dollar.

PISCES February 19–March 20 The first week is the best. With a little persistence, you can be privy to a tax or investment tip that'll change your long-range financial plans. Your short-term prospects are excellent too, and there'll be plenty of cash on hand. When enterprising Mars meets your Neptune ruler, you may have an opportunity to turn one of your better ideas into a glamorous business venture. You may be wildly attracted to an adventurous soul, but this new romance might not get off the ground until the weekend of the 26th.

ARIES March 21–April 19 As the month begins, you'll tend to see life through rose-colored glasses and, as Venus and lucky Jupiter meet in your sign, want to dispense favors like chocolates. Therefore, it's essential that you handle all professional matters as clearly and ethically as possible or else run the risk of a scandal. In the second week, Neptune's dreamy effect on your Mars ruler could send you into a salon for a makeover or back to school for art instruction. As the month ends, romance is paramount.

TAURUS April 20–May 20 Take advantage of every opportunity for material and spiritual growth that comes your way during the next four months because Jupiter, the planet of good fortune, passes through your sign only once in twelve years. Your Venus ruler, on its annual trip through Taurus this month, finally resolves financial matters to your satisfaction. Social relationships are warm, but the best time to pursue a new romantic interest is the weekend of the 26th; the most likely candidate, an Aries or Capricorn.

GEMINI May 21–June 21 A greater consciousness of social issues during the first two weeks can turn you into a dynamic fund-raiser for your favorite political or service organization. Besides, one of the other generous souls you meet at this time may influence your own future business plans. After your Mercury ruler enters intuitive Pisces mid-month, you'll have a much better idea of what your partner really wants and be able to respond accordingly, clearing the way for renewed passions in the last week.

CANCER June 22–July 22 While your moon ruler is eclipsed in the first week you could be overly critical of a neighbor or sibling's well-meaning advice. Avoid them and concentrate on matching your mate's playfully romantic mood. By mid-month, you might have to devote all your energy, plus your precious weekends, to a major undertaking at the office. For a happy change you and your colleagues join forces to insure the success of this project; you'll also profit from the boss's generous incentives.

LEO July 23–August 22 The burst of self-confidence you experience as the month begins might be sorely diminished when your sun ruler is eclipsed on the 17th. Pay marked attention to seemingly insignificant events over the next three days, which could well determine the financial course—conservative or speculative—you should follow for the next three months. Schedule a business or pleasure trip during the first two weeks so that you can be available to fill the special needs of a child or your lover as the month ends.

VIRGO August 23–September 22 After the lunar eclipse in Virgo on the 3rd, which can leave you emotionally spent, you'll see evidence that your financial resources are improving. As Jupiter during the next four months passes through Taurus, you may decide to buy into a seasonal business, build a vacation home, or travel abroad. The best time to apply for a loan or to convince your parents to cosign is the week of the 14th. Then file your tax return as early as possible. *(Continued on page 234)*

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HOROSCOPE

(Continued from page 230)

LIBRA September 23–October 22 With the good grace of your Venus ruler, you could claim the luck of the Irish straight through St. Patrick's Day. Projects initiated with a partner, especially those related to the arts, communications, computers, or the environment, could show a sizable profit before the year is over. Any minor legal action will probably be resolved in your favor, but a headstrong colleague might become unexpectedly uncooperative on the 22nd. The course of your love life runs smoothly; your and your partner's commitment to each other deepens as the month ends.

SCORPIO October 23–November 21 As March begins, performers and artists might be lionized as the dramatic Pisces sun rewards creative fervor. In the second week Jupiter starts a four-month sojourn through Taurus, the sign of your significant others, blessing marriage and business partnerships with optimism and abundance. Instead of throwing an extravagant celebration, buy a future heirloom you can both treasure. Single Scorpians may be proposed to more than once around the weekend of the 26th.

SAGITTARIUS November 22–December 21 What happens during the lunar eclipse on the 3rd and the solar eclipse on the 17th can be harbingers of the personal changes you'll undergo this spring. After twelve months in fiery Aries, fueling your enthusiasm and willingness to take risks, your Jupiter ruler moves into earthbound Taurus and focuses your attention on emotional security, financial stability, and luxurious creature comforts. It may not seem your style, but mid-month, you will have an opportunity to become a creative capitalist.

CAPRICORN December 22–January 19 Except for a temporary stand off with your sibling or a neighbor around the 22nd, March is a breeze. Early in the month you can generate business and earn prestige points with your boss; in the second week find the perfect apartment, begin your first novel, or fall back in lust with a person from your past. Although you may be walking on clouds around the 18th, you could still stumble across an excellent business venture that you can handle from home.

AQUARIUS January 20–February 18 You may be pleasantly surprised to find yourself attracted to a friend of a friend the weekend of the 5th when affectionate Venus favors your Uranus ruler. The following weekend, under the auspices of magnanimous Jupiter, you might win a prize, a lottery, or be chosen to act as spokesperson for one of your pet causes. In the third week, news of a colleague's dubious behavior could upset you; find out the facts before passing judgment. ▽

VOGUE, March, 1988

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DRIVING STYLE

Built for comfort—the "Baby Benz"...the ultimate car accessories

BY LESLEY JANE NONKIN

THE "BABY BENZ"—LUXURY AT A PRICE

If automobile enthusiasts agree on one thing, it's that Mercedes-Benz makes some of the best performing and most comfortable sedans on the road today. They are also among the most expensive cars, particularly now that the weak dollar has reduced Americans' import-buying power. There is, however, an "inexpensive" Mercedes: the 1988 Mercedes 190E 2.3, better known as the "Baby Benz" because of its small size and its "entry level" sticker price of $29,960.

Getting into the 190E, as into any Mercedes-Benz, is a sensory delight. Everything in the car has been designed to make the driver feel secure. Visibility is excellent, controls are easy to reach, and the seats—covered with vinyl, but still handsome—are perfectly padded. Adding to one's sense of confidence is another Mercedes signature: the rumble-free motor, so beautifully silent that you may actually have to check the key to make sure the car is running. The suspension is tuned to enhance the feeling of stability; the ride in the back seat is firm, without sways or bumps.

The 190E also gives a driver a lot of styling for her money. The squared-off trunk has low edges, making it easy to lift suitcases in and out. Also included is the clever Mercedes windshield wiper, one extra-long, gracefully sweeping arm that noiselessly whisks rain away from both sides of the windshield and is far less distracting than more typical double wipers.

What the 190E 2.3 lacks is a big, muscular engine, a disappointment to those who expect the word "powerful" to be synonymous with the Mercedes name. The typical Baby Benz has a small four-cylinder engine; Mercedes also offers a more powerful 2.6 190E with a six-cylinder engine for increased responsiveness (the optional engine costs $4300 extra).

Also, the 190E's steering could be a bit more precise. The most seductive quality of the more expensive Mercedes models is that you can change lanes effortlessly, with your fingertips merely resting on the wheel. The Baby Benz I drove required some steering corrections on bumpy roads at high speeds. While certainly not dangerous, this bit of "understeer" is decidedly un-Mercedes-like. (A spokesman for the company said that the understeer may have been caused by narrow tires that were not properly inflated.) But when compared with many of its new competitors (car makers from BMW to Ford to Acura have targeted the $30,000 price range as "hot"), its rock-solid feel makes the Baby Benz the car to beat.

CAR DESIGN: THE NEXT WAVE

"Many cars look great, but when you get inside you can't see out of them. You have to find a car that looks good but still functions well. That's what makes you feel good about driving," says Carolyn Peters, who, at age thirty-one, is senior creative designer on the Saturn Design Team for General Motors. The top-secret Saturn project will offer a brand-new group of cars, including a sedan and a two-door coupe, in the 1990s. These will be the first General Motors cars in years to be built from the ground up, borrowing nothing from old models. And yet function alone isn't enough: good design must reflect a personal style. "A Chevette, for example, is just basic transportation from point A to point B," Peters observes. "A Ferrari Testarossa does the same thing but has excitement, distinction, personal spirit. It makes a fashion statement."

A specialist in car interiors, Peters culls her ideas from current culture: from stores on Los Angeles' Melrose Avenue and Beverly Center ("those storefronts have the most daring and unique windows"); from consumer electronics and fabric shows she attends; from the "zillions" of trade journals she scours for "graphics, styling, information on Japan." Peters also takes creative cues from the no-nonsense philosophy of clothing designers Liz Claiborne and Donna Karan. "Cars are very functional pieces of everyday life," Peters says. "I'm interested in texture, form, and how they improve the function of doors, panels, seats, hand controls."

What Peters predicts will look different in 1990s cars: We'll see fabrics with "more random patterns—not necessarily your basic stripes or plaids"; wallcoverings with "flecks of color, unique patterns"; and carpets with tone-on-tone color. "We've gone through the period of neutral greys, taupes, light creams, and monochromatics; now color, which went out of style after the 'sixties, is finding its way back," she says.

DRUGS AND DRIVING—THE DAY AFTER

Everybody knows it's foolish to drink or to take sleeping pills and drive. But research shows that many commonly used drugs often produce more driving impairment *the next day* than does drinking beyond the legal limit. "There is a huge difference in the residual or 'hangover' effects of many commonly used drugs," says James F. O'Hanlon, Ph.D., director of the Institute for Drugs, Safety and Behavior at the University of Limburg, Netherlands, who has spent seven years studying the effects of twenty-four psychoactive drugs on driving ability.

To find out what effects drug "hangovers" have on driving, O'Hanlon compared the amount of weaving on the road caused by drugs with that caused by alcohol. "Weaving is the evidence police commonly use to apprehend a drunk driver," he says. "A normal person will drive back and forth about six to eight inches."

O'Hanlon found that "ten to eleven hours after taking a drug, even after a full night's sleep, many drugs had a stronger effect upon weaving than a .1 percent blood alcohol content [BAC], the legal limit." For example, ten hours after ingestion, thirty milligrams of flurazepam (Dalmane)—one of the most popular sleeping pills—produced weaving greater than did the legal limit for alcohol; seventeen hours after ingestion, drivers were still weaving. *(Continued on page 240)*

MARK JENKIN

THE NEW CHRYSLER LE BARONS. BEAUTY...WITH A PASSION FOR DRIVING.

The new Chrysler LeBarons have been called the most beautiful cars to come out of an American design studio in over a decade.

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Here's the honest story of a truly new shampoo. Without pretty pictures, fancy bottles or exaggerated claims. Read it carefully.

Look at all of the pretty ads for shampoos in this magazine. You've tried them all, haven't you? And yet, you are still switching brands. Still looking for a shampoo that will work. And continue to work.

Well, there is now a remarkable new shampoo that we think is the shampoo you have been looking for. Its name is *Wella So Fine® Shampoo Mist*. And it is different from any you have ever used. In fact, it's so unique that Wella had to develop an entirely new system to deliver it.

You see, *Wella So Fine Shampoo Mist* is the world's first continuous non-aerosol spray that delivers *nothing* but the purest essence of shampoo. You probably never thought about it, but a lot of the stuff in one of those big, pretty bottles of shampoo isn't shampoo. Some shampoos are loaded with fillers to add bulk. Thickeners to give the shampoo a thicker feel. Extra foaming agents to give you mountains of suds. And heavy perfumes and coloring agents to make them look and smell nice.

And do you know what all these things that make you want to buy the shampoo do to your hair? Nothing. In fact, they can be difficult to wash out. Tend to build up on your hair between shampoos, leaving behind a heavy, dull, sometimes even oily residue.

With *Wella So Fine Shampoo Mist* you spray onto your hair only the purest essence of shampoo. That is why the bottle is so much smaller. The result is that just a small amount of *Wella So Fine Shampoo Mist* leaves your hair cleaner, with a depth of color and shine that you haven't seen in years.

But don't take our word for it. Try *Wella So Fine Shampoo Mist*. It's proof that when a product is really good, it doesn't need pretty ads, big bottles and a lot of hooplah.

WELLA **The Wella Corporation, Englewood, N.J. 07631**© 1988

DRIVING STYLE

(Continued from page 238)

THE PERSONALIZED CAR

Into the era of personalized exercise programs and personalized diets comes the personalized car. For as little as four hundred dollars, car lovers can transform their mass-produced autos into individualized, racy-looking bullets by adding new bumpers, wheels, and "wings" over the trunk. Engines can be revved up, and suspensions can be altered to give cars either a smoother or a sportier ride.

The best known and most extensive line of accessories is made for Mercedes-Benzes by the German company AMG. Started in 1967 by two former Mercedes engineers, AMG introduced Americans to the "Eurotech" look for cars: sleek, low to the ground, with almost no chrome. AMG exchanges the Mercedes' shiny front, back, and side fenders and grilles for wider ones that hang lower and that are painted to match the car; AMG also attaches a rear "spoiler"—an upwardly sweeping metal lip—to the edge of the trunk. These alterations not only make the car look sleeker but actually change the way air sweeps around its body, making it faster, more stable, and more fuel-efficient.

And the fun doesn't stop there. The suspension system can be replaced, making the ride firmer; the engine can be tuned to race from a standstill to 60 mph in five seconds flat, about the fastest acceleration available in a sedan today. Interior redesign may include a television, VCR, extra wood paneling, and, for the paranoid, bulletproof bodies and glass.

AMG's Eurotech look has become so popular that the number of American outlets has increased from two to fifteen in the past two years. Accessory packages start at $5500 (and go all the way up to $175,000 for a Mercedes 300E—called "the hammer"—equipped with a more powerful engine and custom styling; that price includes the car). For information, see your Mercedes dealer or call (800) 652-2366.

Owners of American cars now can buy their own version of the Eurotech look. Bill Kolb, owner of a custom shop in upstate New York, offers consumers the same accessory kits he once designed only for racing cars. For $400 to $1000 (plus $200 to $500 for installation), Kolb can fit any Ford—including Thunderbirds, Mustangs, Tempos, Escorts, Tauruses, and Sables—with new color-coordinated bumpers and rear spoilers. High-performance wheels, a special suspension that keeps a car level through the hairiest turns, and extra-bright halogen headlights are also available. Kolb is now in the process of developing accessory kits for General Motors cars; one for the Chevrolet Beretta is already on hand. For more information, write Spoilers-Plus, Route 303, Blauvelt NY 10913, or phone (800) 431-2502; in NY, phone (914) 358-8270. ▽

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FITNESS NOW

WOMEN, EXERCISE, AND HEALTH

New evidence underscores: exercise affects weight loss, disease risk, eating habits, aging

EDITOR'S NOTE: *At a recent annual meeting of the American College of Sports Medicine (ACSM), women's fitness was among the important topics. What's news? Jack Wilmore, Ph.D., professor, kinesiology and health education, University of Texas at Austin, reports. . . .*

● The Fitness "Revolution"?
Few people would argue that Americans have experienced a "fitness craze" in recent years filled with information on the benefits of regular exercise. Recent evidence suggests that most Americans, though, have yet to put that information to practical use. In a survey of about twenty-five thousand adults, researchers at the Centers for Disease Control found that only 8.2 percent exercised at a frequency, duration, and intensity considered necessary to increase physical fitness. More than 25 percent of adults surveyed reported no physical activity.

● Weight Loss: New Exercise Factors
Want to lose weight without reducing food intake? Exercise before you eat. That's the conclusion of a study from San Diego State University. When a meal is preceded by forty-five minutes of moderate-intensity exercise, body metabolism increases to an above-normal rate: you benefit not only from the calories expended during exercise but from more calories burned after the meal.

● Disease Preventer: Active Life Style
Evidence is mounting about the importance of regular physical activity to health and disease prevention. Studies by Ralph Paffenbarger, Jr., M.D., at Stanford University School of Medicine, reveal that an active life style not only can help prevent heart disease but can add an additional one to two years to one's life. Ronald LaPorte, Ph.D., of the University of Pittsburgh, has found levels of activity necessary for protection from heart disease are of relatively low intensity; walking may be all that's needed.

Becoming clearer: the role of exercise in preventing cancer. Some studies suggest that physically active adults may have a reduced risk for colon cancer. A recent study from Harvard University finds that women who had been active in sports during college have a reduced risk of breast cancer.

● Exercise and the Menstrual Cycle
The latest "cure" for premenstrual syndrome may well be exercise. Researchers at Ball State University, Muncie, Indiana, found that when sedentary women walked or jogged thirty to forty minutes per day, four times per week, for four months, PMS symptoms decreased by 64 percent. The physical fitness of the group also improved by 16.5 percent; body fat was reduced by 2 percent. Further incentive: evidence indicates that moderate exercise is necessary to maintain bone strength, structure.

What's not a good idea: exercising to the point of menstrual cessation (amenorrhea). Early reports indicate that female long-distance runners who have ceased menstruating are at increased risk for premature osteoporosis (brittle bone disease). Of seventy-four women athletes ages eighteen to forty-three examined by Barbara Drinkwater, Ph.D., president-elect of ACSM, and colleagues at the Pacific Medical Center in Seattle, bone density of the lower spine was found highest in those with consistently regular menstrual cycles (indicating that they were at least risk for osteoporosis) and lowest in those currently amenorrheic and with a past history of amenorrhea (indicating highest risk). The implication: amenorrheic athletes should be under close medical supervision to reduce potential for bone disease.

● Exercise and Eating Disorders
Growing concern: the coupling of athletics and eating disorders. In one study of professional women runners, incidences of anorexia, binge eating, and bulimic (binge/purge) behavior were significantly higher than those of the general population of women.

● Never Too Late To Start. . .
That's the message from new studies on exercise and older women. In one, both pre- and post-menopausal women performed aerobic and weight-training exercises for six months, exercising sixty minutes each day, four times a week. Both groups of women improved cardiovascular function to the same extent. Another study found that low-intensity walking was just as effective as high-intensity walking in improving the physical fitness of older men and women. Researchers suggest that thirty minutes of walking each day at a low-to-moderate intensity can improve exercise capacity.

A REVOLUTION IN MOTION.

This is the fitness revolution. And the more serious a woman's commitment, the more important it is she get into equally serious footwear. Because as effort increases, so too do the impact forces her body has to deal with.

Nike-Air® is something of a revolution as well. Repeated scientific studies over the last seven years prove Nike-Air provides far and away the best cushioning available.

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While we've been perfecting Nike-Air, we've taken an exhaustive look at the female foot.

And as a result of our morphology study, we changed the lasts our women's shoes are built on. Reshaped the heel angle. Broadened the base of support in the forefoot. Created an asymmetrical wedge under the metatarsal heads for better foot alignment.

Then, we've put this technology to work in shoes for every sport. Like the Nike Air Play for tennis. With cushioning that will let you play longer, in greater comfort, match after match. The patented Footframe cradles the foot for a stable, snug fit. And there's a Durathane outsole capable of lasting up to three times longer than those of conventional rubber.

Nike-Air changes the way you play your game, the way you respond to the court, the pavement, or the mat.

It simply *feels* different.

And, amazingly enough, when you've finished your workout, so do you.

Air Play

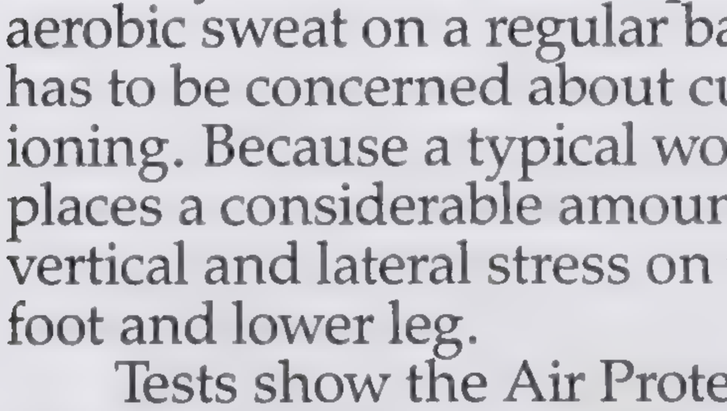
Cherée Dussair, Paper Sales Representative, in Jersey Polo and Yoke Pleat Skirt.

Pamela Schwinn, C.P.A., in Rib Crop Tank and Rib Brief.

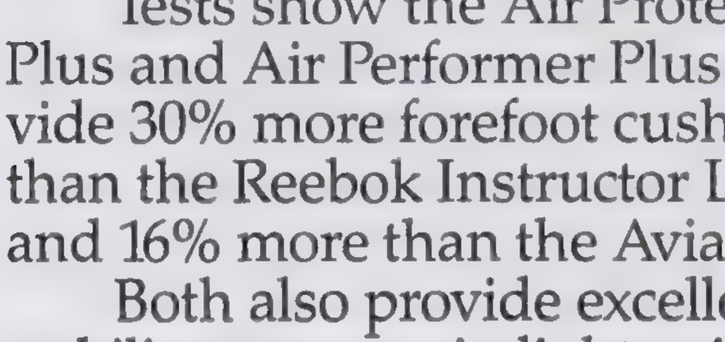
Anyone who works up an aerobic sweat on a regular basis has to be concerned about cushioning. Because a typical workout places a considerable amount of vertical and lateral stress on the foot and lower leg.

Tests show the Air Protector Plus and Air Performer Plus provide 30% more forefoot cushioning than the Reebok Instructor Low, and 16% more than the Avia 460.

Both also provide excellent stability, yet remain lightweight and flexible. The Air Protector Plus features even more stability for women who overpronate.



Air Protector Plus



Air Performer Plus

The Air Max provides 13% more cushioning than the typical women's running shoe.

Since the needs of runners vary, there is also the Air Control for women who overpronate. The Air Windrunner for women who want a highly technical but versatile shoe. And the Air Pegasus, the most popular running shoe in the history of the sport.

Air Max

Air Control

Air Windrunner

Air Pegasus

Betty Johnny, Ophthalmology Assistant, in Lucra® Airborne II and Signature Tights.

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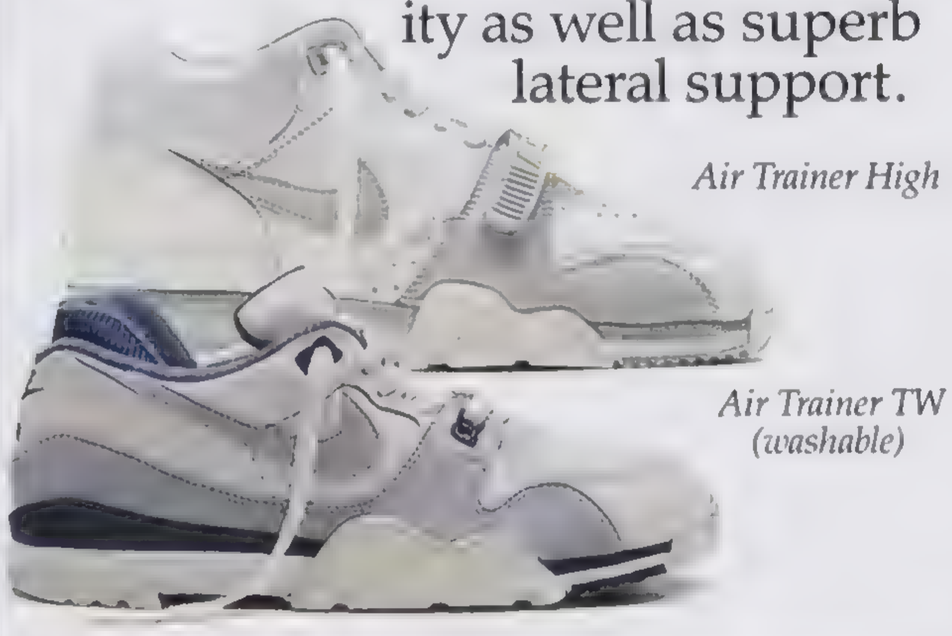
NIKE

The ultimate in fitness may be no single sport. But several. Women who cross-train develop greater physical balance and strength, at the same time maintaining a mental freshness.

Now, for the first time, there is one shoe that can meet the demands of everything from running, aerobics and basketball to serious weight training. It's the Air Trainer, with a unique combination of cushioning and flexibility as well as superb lateral support.



Air Trainer High

Air Trainer TW (washable)

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Lady Air Birkdale

Barb Hahn, Designer, in French Terry Cardigan and Twill Short.

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Air Walker Max

Air Walker Plus

Polly Bowers, Freelance Artist, in Nikelon Anorak.

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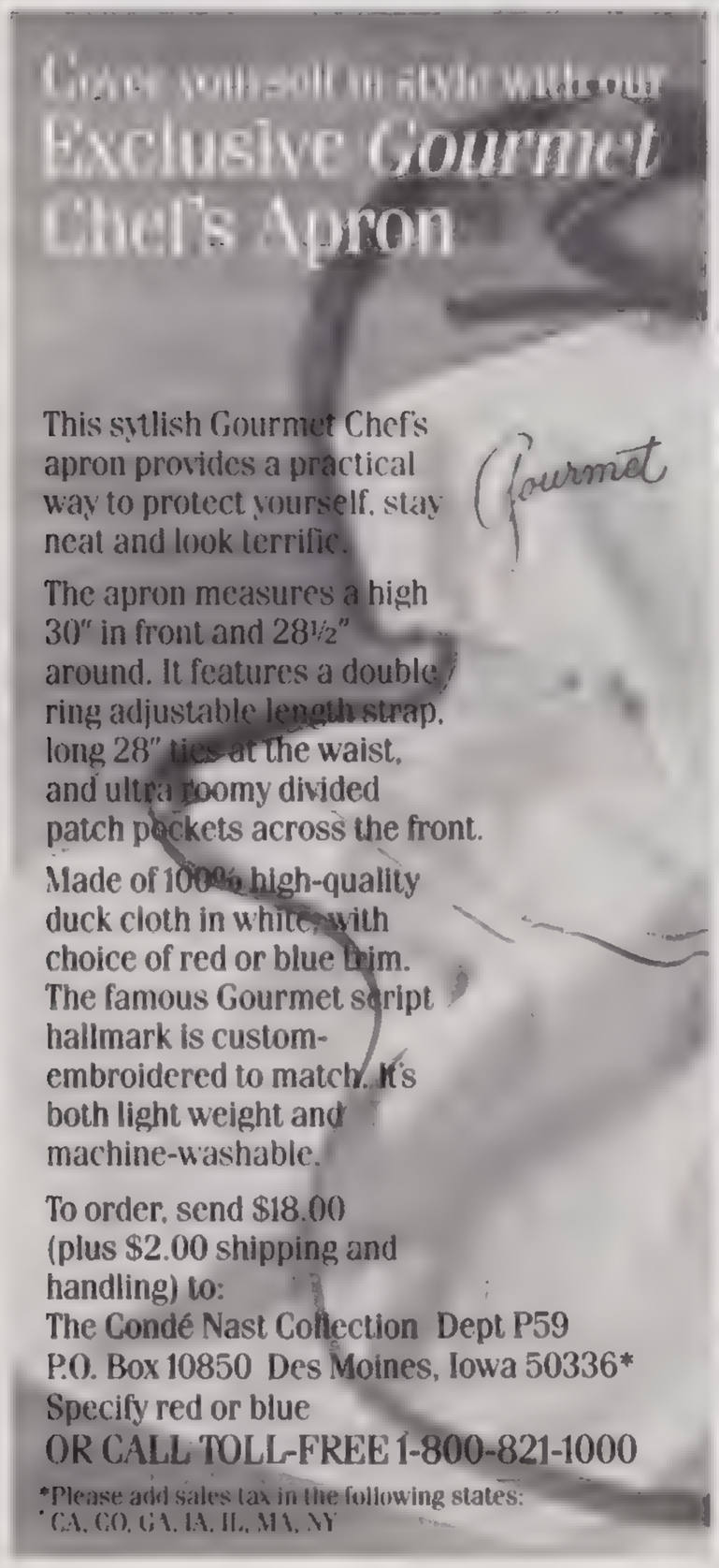
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Quick fix on bangs... pH-balanced shampoo ...color and "relaxing"

Q My bangs seem to lose their shape much faster than the rest of my hair, and I don't have the time every two weeks to go to the hairdresser. Any suggestions?

A "In an emergency, there are many ways to disguise bangs in need of a trim, until a woman can get to the hairdresser," says Mark Swann, stylist at Thomas Morrissey salon, NYC (where clients include Nancy Kissinger, Jackie Onassis).

Mousse or styling gel can help keep too-long bangs off the face. Blow-drying bangs under or parting bangs on the side can help them appear shorter and neater. A heating appliance—a curling iron or hot rollers—can also provide added body and versatility.

If you must trim your own bangs, Swann's suggestions: Bangs follow a definite growth pattern, so begin by combing hair forward on the forehead to establish your "style line." With small, sharp scissors, cut upwards (not horizontally across bangs), snipping lightly into hair. Always cut bangs dry, so you can see results as you keep cutting. The best length for bangs depends on hair type; e.g., curly hair, which loses length as it dries, should be cut slightly longer. Remember that it's better to cut less hair than more. You can always re-trim bangs if you still feel they're too long. Save serious cutting and reshaping for the stylist.

Trimming bangs can't save a haircut that's two or three months old; other layers have already begun to grow out, making the cut uneven. Ask your stylist about bang trims—many salons offer them at no charge.

Q What does "pH-balanced" mean? Would there be an advantage in using pH-balanced shampoo?

A "PH measures the acidity or alkalinity present in a substance," says Robert Sliwinski, Ph.D., vice president of research and development, Matrix Essentials, Inc. "The pH scale runs from 1 (most acidic) to 14 (most alkaline). Normal hair pH falls between 4.5–5.5. PH-balanced shampoos (also 4.5–5.5) help to maintain the proper level.

"A product that's highly alkaline can damage and strip hair, opening up cuticles and making hair porous. A product that's high in acidity (most conditioners are) closes cuticles, which helps hair to retain shine, moisture and restore flexibility. After a perm or added color, hair's alkaline level can reach as high as pH 10. Acid-balanced neutralizers, such as pH-balanced shampoos, help to restore hair's normal pH."

Most shampoos are pH-balanced, notes Dr. Sliwinski, although they may not be labeled that. "Water can also influence hair's pH. Hard water, which contains minerals, especially can upset hair's pH." Shampoos—such as Matrix's Essential Therapy Shampoo—can help this problem.

Q Is it safe for a black woman to color and relax her hair at the same time? I've heard conflicting advice.

A "There was a time when a chemical process (such as a straightener) *and* haircolor couldn't be used simultaneously without causing serious hair damage," says Julius Toussaint Woods, colorist for Naomi Sims and owner of Toussaint Salon, NYC.

"Hair's condition, the amount of existing processing, and the waiting time between chemical treatments are all factors that need to be examined before adding haircolor. Because black hair tends to be brittle and easily damaged, it is also important to consider carefully what type of coloring is used."

Advises John Atchison, owner of John Atchison salons, NYC and LA: "Formulas range from permanent to temporary; but for clients who request multiple processing, I usually suggest semi-permanent color. If a woman opts for permanent color, she must wait at least two weeks after relaxing before color is added. Because relaxing leaves the hair cuticle open (it takes approximately twenty-four hours for the cuticle to close again), the hair is particularly susceptible to damage. Conditioning afterwards prepares the cuticle for additional processing.

"With semi-permanent color, color 'stains'—but doesn't permeate—the cuticle," says Atchison, "Relaxing and coloring can then take place simultaneously, without causing damage to the hair."

Because the pigment in a black woman's hair can be very dark, it is sometimes difficult for semi-permanent color to take hold. Toussaint suggests first "luminizing" hair—a method increasingly popular among black women—that "lifts" natural pigment (without bleaching hair), then adds semi-permanent color to obtain the right tone.

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AMY IRVING: "I don't play parties. I don't work rooms. If you've got the talent, that's going to be rewarded. If not, it's their loss"

At thirty-four, Amy Irving is a genuine Tinseltown royal: wife of the world's most powerful director, the emperor of Hollywood, Steven Spielberg; mother of their much adored three-year-old son, Max; chatelaine of five residences across the country; and the sort of anything-for-art actress whose prominence on the movie marquee means unlimited opportunities to play classical theater. "If there's a classical role I'm right for, I usually am one of the first people to be asked to do it," says Irving. "I can create anything I want. If I go to a city and say, 'I'd like to play this role,' I think they'll do it for me."

Moreover, it is a mark of her serene self-confidence that Irving, who will star in Joan Micklin Silver's film *Crossing Delancey* this summer, has been able to arrange things so that when she's working, the much-sought-after Spielberg stays home playing house husband. When *he's* working—on location in Spain for *Empire of the Sun*, for example—her gift to him is that their tightly knit family unit stays intact. "Last year for Steven's birthday, I told him I would turn down the work that would have kept us apart five months and said, 'I'll go on location with you.' I never thought I'd see the day I would stop working for eight months because I preferred to be with my family." Alas, she found the experience trying. "There were no friends around for Max. We were isolated and miserable, but we were together as a family, and that was important."

Irving and Spielberg married when Max was five months old after a decade of courtship that included a three-year split. "We are very private, very normal, stay-at-home people," says Irving, who hopes to have more children, the sooner the better. To date, she has shunned the Hollywood-hostess-cum-social-arbiter position that so easily could fall her way. But Irving, no longer the starlet who must impress the moguls, feels no need to ingratiate herself. "I don't play parties. I don't work rooms. I never have. I've always felt that if you've got the talent, that's going to be rewarded. If it's not, it's their loss."

Irving herself is a backstage baby who grew up in the theater and has always been deadly serious about what she calls her "craft." Interestingly, her early life was shaped by another powerful director, her father, the late Jules Irving, who headed Lincoln Center's Repertory Theater and often directed her mother, actress Priscilla Pointer. Early on, both parents insisted on a rigorous dramatic education for their daughter. Amy Irving went to New York City's Professional Children's School, then spent three years at the London Academy of Music and Dramatic Art, and one year at San Francisco's American Conservatory Theater. "Even though I had been acting since I was nine months old and thought I was God's gift to the stage, when I finished high school, my parents urged me to get classical training," Irving recounts. "I'm glad I did because it's a time really to explore your instrument." *(Continued on page 274)*

Photocredit WAYNE MASER. Hair by Frederic Fekkai; makeup by Craig Godson

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Giorgio Beverly Hills

01—GIORGIO BEVERLY HILLS EXTRAORDINARY PERFUME. Made famous in Beverly Hills and worn by the world's most celebrated women. Giorgio Beverly Hills. Floral. Provocative. One ounce of Giorgio Perfume costs $165, or you can experience this extraordinary perfume in a special limited edition 1/8 oz. size for **$12.50.** Limit 3 per customer.

02—GIORGIO BEVERLY HILLS V.I.P. SPECIAL RESERVE FOR MEN. Maybe one man in a thousand will wear it. The man who thrives on success. Giorgio Beverly Hills V.I.P. Special Reserve. 4 oz. cologne, $50. Or you can explore this uniquely vital, long-lasting fragrance in a 1 oz. limited edition for just **$15.00.**

03—ANNE KLEIN PARFUM. Sensuality and soul. The fragrance that captures all that is Anne Klein...in an extraordinary bouquet of tuberose and jasmine with an undercurrent of spice notes. This exclusive offering: the distinct 1/8 oz. miniature flacon parfum, a $25 value, for **$8.00.**

04—ANAIS ANAIS... A fresh romantic bouquet from a French garden presents LA SILHOUETTE de BAIN. Turn bathing into a luxurious beauty ritual with this exclusive one-size fits all bath wrap and 1.7 fl. oz. Perfumed Shower Gel. Yours for only **$12.50.**

05—BILL BLASS BODY BEAUTIFIERS for sport or travel, in their own easy-packing, waterproof pouch. Bill Blass dresses you in style, right down to your skin with Perfumed Dusting Powder, Body Shampoo, Body Creme, Body Finish and precious Bill Blass Perfume 1/8 oz. A $40.00 value. Yours for only **$8.50.**

06—JEAN-CHARLES BROSSEAU presents OMBRE ROSE—the one fragrance that will make you forget all others. Alluring, long lasting and lavish. Blended in France to create a wonderful floral bouquet. This special offering of our 1/6 oz. Parfum flacon—a fantastic $25.00 value for only **$10.00.**

07—CAFE DE PARIS. introduces the essence of French nightlife society. Fancy and exotic florals combine for heady and exciting adventure. The ounce of CAFE de PARIS $165. Experience 3 ml parfum in replica flacon for just **$8.00.**

08—CLUB MONTAIGNE DE CARON. Six sensuous Parfums from Caron's opulent Montaigne Boutiques. Presented in a luxurious lined coffret are Nocturnes Parfum (1/2 oz.), Tabac Blond Parfum (1/5 oz.), Acasiosa Parfum (1/5 oz.), Pois de Senteur Parfum (1/5 oz.), En Avion Parfum (1/5 oz.), and Poivre Parfum (1/5 oz.). The collection, valued at $130.00 is yours for **$25.00.**

09—PARFUM MUST DE CARTIER... this perfume warm and elegantly provocative is created especially to offer an image of great distinction. The lightness of the top note blends harmoniously with the body note by a warm flowery chord. This combination is delicately sustained with the ground note by woody amber musky chord. One ounce is $150. Classic Cartier jeweller flacon, 1/8 oz. yours for **$12.50.**

10—MAGNIFIQUÉ COLLECTIBLES PERFUME. Enhance your fragrance wardrobe or as a magnificent gift of five distinct perfumes exclusively selected deluxe replica bottles from The Beauty MarketPlace: GUCCI PARFUM 1 1/4 oz., MICHELLE PERFUME 5 ml, L'INSOLENT 3.75 ml, ADOLPHO PERFUME 2 ml, CREATION PERFUME 4 ml, an ideal way to find new favorities. A value of $130, yours for only **$19.50.**

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11—CARDEAUX MIRACLE COVER. This formulation conceals like no other in the market. Just a dab will cover skin imperfections and camouflage dark circles under the eyes for all skin tones. This creamy concealer truly performs miracles. To be applied with or without foundation. Miracle Cover covers all day. Retails for $16.00. Special introductory price **$11.00.**

12—CARON presents the superb gift... Jewelled heart bracelet and matching earrings offered with a .25 fl. oz. BELLODGIA Parfum... the ultimate spicy carnation, sparkled with a melange of 80 different romantic ingredients. 1.7 fl. oz Body Lotion. Yours for only **$14.00.** a $50. value.

13—CHLOÉ. The extraordinary Chloé fragrance from PARFUMS LAGERFELD. An irrepressible bouquet of tuberose and orange flowers, jasmine and honeysuckle. Romantic. Sensuous. Unforgettable. And, as unique as the woman who wears it. Memorable Chloé Parfum is $120 an ounce. Yours to sample: Parfume 1/8 fl. oz., and Pearl-Eyed Chloé Rabbit for only **$12.50.**

14—LE BAIN DENEUVE is the ultimate private indulgence, created by an extraordinary woman. The scented limited edition mini bath and body kit contains 1.5 oz. Moisturizing body lotion, 1.5 oz. Luxurious shower gelee, 1 oz. glistening body powder and 1/2 oz. Eau de toilette spray... A $26.00 value. Yours for just **$15.00.**

15—FIDGI, created by Guy LaRoche. an extraordinary mélange of lush scents and sun-drenched exhilaration... presents this three piece collection of fragrance, bath, and after bath lavishments. Eau de Toilette Spray, .84 oz., Perfumed Body Shampoo, 1.7 oz., and Perfumed Body Lotion, 1.7 oz., are your tropical treasures for **$10.00.**

16–17—FILA WOMAN COLOGNE SPRAY. A distinctly different, fine fragrance that reflects the way you live. **Fila Woman** is sparkling and exuberant, with jasmine and spicy carnation brightening a bouquet of springtime florals. A subtly feminine, yet persuasive fragrance. The .85 oz. spray in a sleek travel case is **$12.50,** a $20.00 value. The 1.7 oz. spray is **$19.50,** a $30.00 value.

18—FLUID GOLD FROM MARILYN MIGLIN, the world's most luxurious body moisturizer. Softens and highlights your skin with sheer gold. A sensual experience. For the woman who makes life an Adventure. With Love. And **Gold Dust**—the sexiest dusting powder ever created. This $35.00 value, (ea. 2 oz.) yours for just **$7.50.**

19—HISTOIRE D'AMOUR by Daniel Aubusson created to fulfill the aspirations of Love. Blended with harmonious achievement, both fresh and sensual. The bottle, a beautifully proportioned object where flowers and leaves interlace. The HISTOIRE d'AMOUR evening bag of elegant white satin trimmed with gold contains .14 precious ounce HISTOIRE d'AMOUR perfume. A $40.00 value. Yours for only **$11.00.**

20–21—PUPA. Introducing their incredible **Pupacolor Kit by Pupa** of Milan, Italy. In the 2" x 3" space of a 2-pan eyeshadow find 4 new coordinated "rainbow" shadows (with wet or dry applicator), matching mascara, plus lip and cheek color. Comes with protective purse pouch. Choose blue or brown palette. Here just **$11.95,** a $22.95 value.

22—LAUREN... fresh, contemporary, classically sportive. Ralph Lauren's fragrance captures all the ease and polish of American style at its very best—that's as classic and contemporary as the Lauren women herself. Now you can delight in Lauren's spirited bouquet in the 1/8 ounce collector's replica cologne, yours for just **$8.00.**

23—LE CRAYON BOXED BY COSMETIC 1ST. Now, get all these 12 super-rich fashion colors in your own crayon box that stands upright on your vanity table. A box of 12 super sensational pencils that includes blendable Kohl eyeliners and soft lipliners. A $15.00 value for only **$9.50.**

24—COSMETIC BRUSH COLLECTION BY COSMETIC 1ST. A 12 piece brush collection. Every brush you'll ever need for professional make-up application. A dozen high quality brushes for eyes, lips, cheeks, lash comb, shade highlighter and contour. Packed in a compact vinyl travel case for home, travel and as a great gift. A $15.00 value for only **$10.00.**

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26—BRING YOUR SKIN INTO SPRING WITH NEUTROGENA®. Your body will feel refreshed and smooth with Neutrogena Rainbath Shower and Bath Gel and Neutrogena Emulsion. Cleanse your complexion with mild Liquid Neutrogena. Then, moisturize with non-comedogenic (won't clog pores) Neutrogena Moisture® and Neutrogena Eye Cream, safe for even contact lens wearers. Just **$7.25.**

27—NIPON PERFUME Nipon's classically beautiful fragrance is founded in fashion but fired with a unique spirit that makes it discreetly alluring. Nipon's signature bow adorns this exquisite French crystal replica bottle. Perfume, 1/8 oz., **$12.50.**

28—OPIUM BY YVES ST. LAURENT . . . The exceptional classic mixture of exotic florals, heady spice and warmest earthiness. Opium Parfum is $175. an ounce. The distinctive replica Opium Parfum yours for just **$15.00.**

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29—NORELL PRIVATE LUXURIES— Five sparkling ways to surround yourself with America's first great designer fragrance. Within this sumptuous gift box you'll discover 1/8 oz. Perfume, .32 oz. Perfume Spray, 2 fl. oz. Perfume Body lustre, 2 oz. Perfumed Dusting Powder and .2 oz. Perfumed Soap. A $100.00 value, you can enjoy for only **$10.00.**

30–31—PARADISE from SAKS FIFTH AVENUE . . . an extraordinarily sophisticated scent of sparkling citrus, hyacinth, mimosa, and orange blossom. Sustained with a background of the SAKS FIFTH AVENUE WOMAN. The 1 oz. **PARADIS** PARFUM retails for $150. You can experience this original perfume in a SPECIAL EDITON 1/7 oz. size for **$7.50.** For him, **PRIVE,** 1/7 oz. cologne for **$4.50.**

32—PAVLOVA—for the incurable romantic. Lush floral essences, a hint of Bulgarian roses, and traces of sandal and amber create Pavlova's exotic aura. Inspired by the legendary Prima Ballerina, her signature scent is as extraordinary an memorable as she was. Regularly $145 per ounce, the .06 oz. parfum, a $13.00 value, is yours for only **$8.00.**

33—PHEROMONE PARFUM FROM MARILYN MIGLIN. The world's most precious perfume is $300.00, the ounce. It's more than a fragrance. It's an experience. Created for the woman who makes life an Adventure. With Love. This very special purse flacon in its elegant pouch, a $40.00 value, is yours for just **$12.50.**

34—PLACENTIQUE CELL RENEWAL FORMULA will transform aging or blemished skin to a vital, youthful and beautiful appearance. Specifically designed as an all-in-one skin care formula to meet the needs of beauty conscious, discriminating women. Over 375,000 bottles sold. 4 oz. (6-8 week supply) $45.00, now only **$22.50.**

35—QUICK BRONZER FROM MILOPA OF SWITZERLAND gives you a natural-looking tan without the sun! Tans in 2-3 hours and lasts approximately 3-6 days. Self-tanning substance is a form of sugar and is absolutely harmless to the skin. Contains vitamins and has no coloring. A moisturizer ideal for skin sensitive to sunshine. Regular size tube $13.50 now SPECIALLY priced at **$10.50.**

36—OSCAR DE LA RENTA'S RUFFLES Eau de Toilette—created by the world renowned designer, a sparkling blend of exotic florals and spices. Warm, feminine, sophisticated. A fragrance to love and be loved in. This special limited edition 1/8 oz. miniature is yours for only **$8.00.**

37—LE PARFUM SALVADOR DALI. One of the 20th century's greatest artists, Salvador Dali, has transformed his art into fragrance. This unique fragrance comes in a bottle also designed by the master and is itself a work of art. Now you can own this masterpiece. A 1/6 fl. oz. parfum, a $25.00 value, yours for only **$8.00.**

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38—SINAN DE JEAN-MARC SINAN Discover for yourself why Sinan has become the new sensation in Paris. SINAN—warm, rich, exotic with notes of sandalwood, ylang ylang and Florentine iris. An ounce of Sinan parfum as pictured above retails for $160. The replica 1/8 oz. parfum is your for only **$8.00.**

39–40—TALIKA EYELASH CONDITIONING CREAM. How do your lashes grow so naturally long, silky, seductive? The secret is **Talika,** a very special French formula of pure natural ingredients that stroked on nightly encourages thicker, healthier, lovelier lashes. 1/10 oz. **$12.00.** To Complement the cream, try our Eye Make-Up Remover (Non-Oily) **$9.00.**

41—TATIANA® BY DIANE VON FURSTENBERG® Created for a woman to love and a man to remember. Fresh. Fascinating. Unforgettable. Tatiana is a delicate, floral blend of jasmine, gardenia and muguet. A fragrance treasured for its lingering allure. This exciting offer .75 oz. Spray Parfum valued at $80.00, yours for **$7.00**

42—K DE KRIZIA'S "TEATRO A LA SCALA"... A fragrance so captivating, so exhilirating, your senses become swept away. For the modern woman from Milan's very own KRIZIA. The classic-5ml replica flacon, yours to experience for only **$8.50.**

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44—"FIRST" BY VAN CLEEF & ARPELS... an exquisite scent. Discover this richly elegant fragrance that glows and glimmers like a precious jewel. Rich, sensual and luxurious. "First" by Van Cleef & Arpels can be found in a complete line of perfume, eau de toilette and bath products. The collection: $20–$250. This .18 fl. oz., yours to try for **$10.00.**

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45—SAMPLE THE VITABATH PLUS® BODY CARE COLLECTION. Treat yourself to products rich with luxurious conditioners and emollients to pamper you. Turn every bath or shower into an indulgence! Sampler contains 2 oz. each of Vitabath Plus Gelée, Moisturizing Body Lotion, Moisturizing Afterbath Splash, Cooling Body Silk, and 1 oz. Cleansing Body Scrub, in a zippered travel bag, **$7.50.**

46—YENDI BY CAPUCCI REFILLABLE PURSE SPRAY—The spirited personality of Yendi by Capucci, yours whenever and wherever the mood strikes. Yendi, fresh, flowery, feminine. The 1/4 ounce Eau de Toilette in a refillable purse spray is yours for just **$7.00.**

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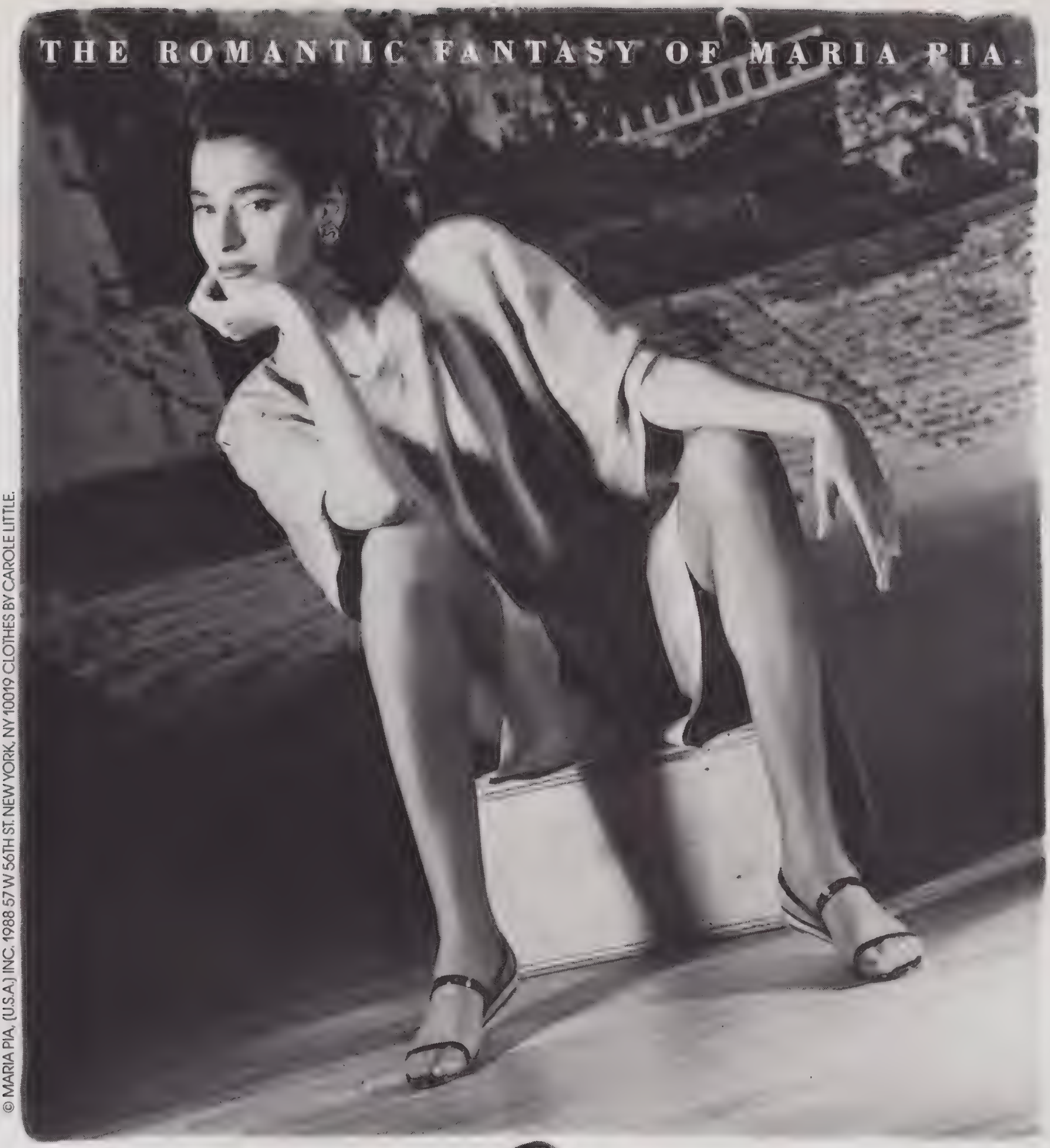

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AMY IRVING

(Continued from page 266)

Having a baby, she feels, has also brought her to another plane in her acting. "Since I had Max, my work has changed; there's less naïveté to it. As much as we all don't want to grow up, you have to." Max has also sprung his mother, noted for her masses of ringlets and delicate features, from the trap of always being considered Little Miss Ingenue. "I'm not being sent the sweet young thing parts anymore. I can't tell you how excited I was the day I received a script to play the mother of a ten-year-old boy." Now, there is an entire roster of illustrious, if not daunting, roles she wants to conquer. "I've got to start thinking in terms of the Hedda Gablers. I want to play Miss Julie. I want to play the 'shrew,' all the Shaw women. I want to do a Saint Joan."

In *Crossing Delancey*, Irving plays a Manhattan bookstore clerk saved from becoming a literary groupie by her *bubbie* (grandmother) who matches her with a Lower East Side pickle man (Peter Riegert). "I'm having the time of my life on this film," says Irving, who is shooting on New York City streets under Joan Micklin Silver's direction. "I tease Joan: I say,'Well, there's Marty and Bobby [Scorsese and De Niro], and now there's Joan and Amy."

And what about Steven and Amy teaming up on the screen? "He'll direct me in a movie someday. We're going to wait a while, and when that perfect thing comes, we'll both know it." Currently, Irving and Spielberg are more concerned about moving to suburban Connecticut from the West Coast. "I don't think I want to raise Max in Los Angeles. I don't think *we* want to." Once Max is in school their peripatetic life will be somewhat curtailed. Irving says, "Somebody's career is going to get compromised." She laughs, leaving little doubt she thinks it will be her own.

Just how much has her marriage helped or hindered her career? Obviously, being married to Steven Spielberg means that some, if not most, people will treat her differently. "I know I've never gotten work because of Steven. I know I have *not* gotten work because of Steven. Certain directors' egos are such that they don't want somebody from Steven's camp on their territory. I've known of instances when I was supposed to get a part, but they started to worry about Steven Spielberg getting more of a focus on them—that happens. But you know what?" Amy Irving says with a cool, steady gaze. "It's a great tradeoff."—MAUREEN ORTH

talking to...

HELEN SUZMAN: "A ruling party member once told me I had a man's brain. I had to laugh . . . His was not a brain I admired"

JAMES HAMILTON

Helen Suzman does not frighten easily. A small, robust woman of seventy, she is a white South African liberal who has fought in Parliament for some thirty-five years—against ridiculous odds—to abolish the system of racial segregation known as apartheid. She has traded insults in Parliament with South Africa's president, P.W. Botha, whose recent attempts to pacify blacks she considers muddled at best. "He's always been a third-rater. No change there. Trouble is, he's now a confused third-rater." She once suggested to Mr. Botha that he "disguise himself as a human being" and go visit Nelson Mandela, the imprisoned leader of the African National Congress. As for the ideas of the ruling National Party members, she punctuates her talk of them with exclamations: "idiotic!" "mad!" In return, these men dislike her, although one of them once grudgingly remarked, "'Helen, *(Continued on page 282)*

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—Cole Porter

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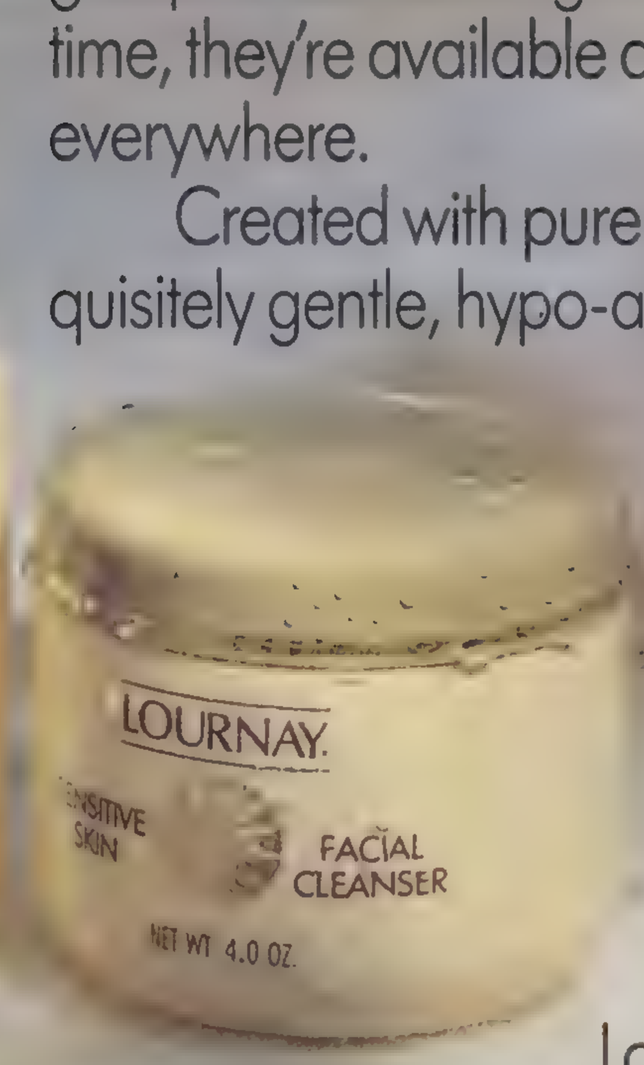

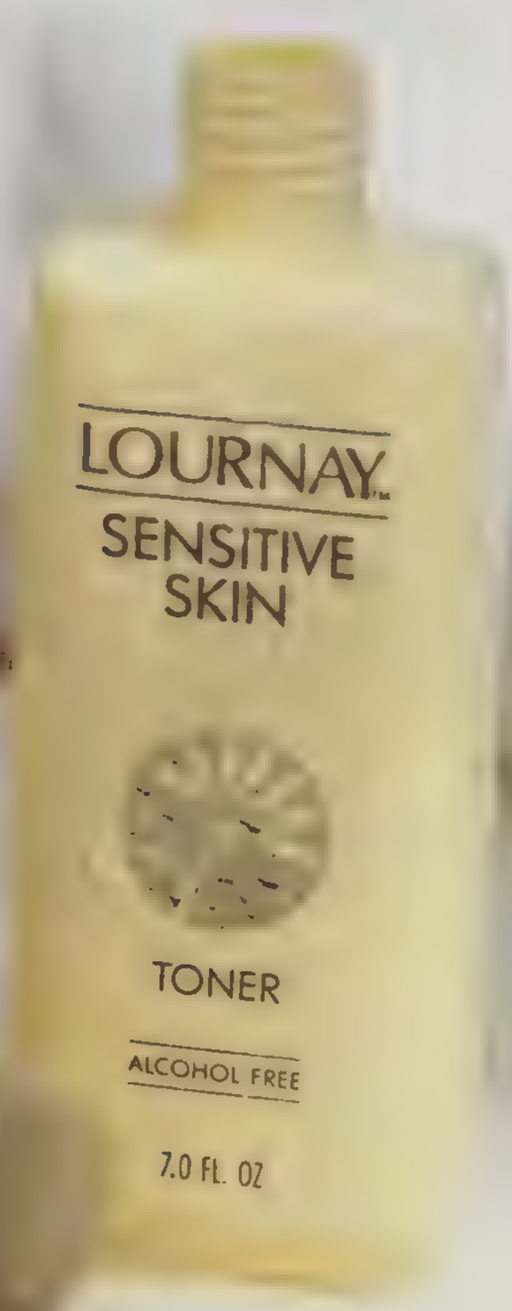

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HELEN SUZMAN

(Continued from page 274)

you've got a man's brain. . . .' And I had to laugh, because his was not a brain I was admiring myself.'' Mrs. Suzman laughs often; that is one of her arts of self-defense.

''I am, I must tell you, an endangered species,'' she says. For thirteen years the only member of her Progressive Federal Party to hold a seat in the 165-member House of Assembly, she has warded off extinction by making a very visible nuisance of herself: forcing her conservative National Party opponents to answer hundreds of questions, opening secrets to the public record, and making endless motions for reform. She has fought the hated pass laws, among other barbaric restrictions against blacks, and crusaded for prisoners' rights. She still visits Mandela, attends black funerals, and makes her presence felt in places where white supremacists fear to tread.

Helen Suzman has the sharp eye and slashing wit of a born fighter—which, she says, she is. Her energy comes from ''my old pa,'' a Lithuanian Jew who came to South Africa in the early part of this century to make his fortune and who loved his adopted country until the day he died. He never thought much, apparently, about the rights of blacks. When his youngest daughter, Helen, who had become fascinated with race relations while lecturing on economic history at the University of Witwatersrand, pointed out to her father that blacks were repressed in South Africa much as Jews had been back in the old country, Samuel Gavronsky was unimpressed. As far as he was concerned, anyone who didn't make it on his own was either ''lazy or stupid.'' When Helen decided to back her liberal convictions by standing for Parliament, he thought she was out of her mind. Later, after she had become a controversial figure and told him she was thinking of not standing again, he wanted to know why the hell not.

In general, being a woman has not hindered her, she says; nor has being Jewish. Once, though, she received an indignant letter from the leader of the Kappie Kommando, a group of Afrikaner fundamentalists who take pride in having a century-old pact with God and who resented Mrs. Suzman's remark that their ancestors ''really belonged to the days of the witch burning.'' Wrote Mrs. Marie van Zyl, in effect, ''Let me remind you that it was those ancestors of ours who carried the Bible across the mountains to the barbarians. What were *your* ancestors doing at the time?'' Mrs. Suzman wrote back in respectful Afrikaans: ''My ancestors were busy *writing* the Bible.'' She got a furious reply. Oh, yes, said Mrs. van Zyl, there are some good Jews, ''but you are not one of them. You are *die duiwel se kind*, the devil's child.'' Helen Suzman laughs heartily at that. She is never one to regret a good joke.

Currently the chairman of her party, which suffered crushing defeats in the May 6, 1987, elections, Helen Suzman is, perhaps more than ever, South Africa's odd woman out. She is a liberal among extremists of both camps: white Afrikaner nationalists who are desperate to prop up the shaky edifice of apartheid; and black radicals who are desperate to undermine it. Both groups are coming to resent Mrs. Suzman, with her policy of gradual, nonviolent reform, almost as much as they resent each other. She has little in common with the majority of white South African women, who keep a polite distance from government; with politically motivated black women, like her friend Winnie Mandela, Helen Suzman shares ideals but not such hardships as poverty or isolation. She lives in an upscale suburb of Johannesburg with her husband, a respected physician. Their daughters are grown and living abroad. She represents the upper-middle-class voting district of Houghton, an area plagued by few, if any, of the social and economic crises prevailing in South Africa today.

Helen Suzman visiting Oukasie township, northwest of Johannesburg, when it was threatened with removal in 1986.

Now that much of the world regards South Africa's racial policies with horror and clamors for disinvestment and sanctions, Helen Suzman finds herself in the unenviable position of naysayer. She firmly believes that such drastic measures would cripple her country and hurt blacks most of all: ''If I thought they would work, I would back sanctions and disinvestment, you know, with all my might. But I know they're just going to cause misery and oppression and crime and unemployment.'' Unfortunately for Suzman, this view is shared by the very people she has been fighting throughout her career—and others whom she holds in equally low esteem. ''I find myself, most disturbingly, on the same side as Senator Jesse Helms as far *(Continued on page 292)*

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HELEN SUZMAN

(Continued from page 282)

as sanctions are concerned. It's a very frightening experience, I can tell you."

Not that she approves in the least of her government's policies. She sees Afrikaner nationalism as a dangerous force in South Africa today, one that is gaining momentum. The radical left, Suzman claims, "completely underestimates the Afrikaner regime's determination to stay in power." As for the chance of black revolution, "I happen to believe there's not the faintest hope that a revolution could succeed in South Africa, because you need an army for a successful revolution, and the only army is controlled by the South African government." Street violence, now widespread in the townships, is "unpleasant, but it won't bring down the government"; quite the contrary. "The revolution, if it comes at all, will come via the police force. And it won't be a left-wing revolution. It'll be a right-wing revolution."

A grim prediction, but not inevitable, Helen Suzman believes. Blacks must abandon the tactic of violence, while the government must take the troops out of the townships, rescind the state of emergency, and free Nelson Mandela so that he can negotiate a peaceful solution. "The government contributes to all of this by locking up leadership. Now, you lock up leadership and you get second-rankers and third-rankers taking over—less understanding and more radical, if anything."

Her idea is to bolster South Africa's economy by urging foreign companies to stay and pressure the government, while training blacks for skilled jobs. Let skilled black workers organize boycotts—"you know, bring the country to its knees from the *inside*"—then lift them once demands are met.

Helen Suzman has always stressed the need for education—a need that radicals have finally begun to recognize. "The cry [used to be] 'liberation before education,' which is the silliest thing in the world, because it's no good handing over a country with a wrecked economy to uneducated people. Imagine the future of that!"

Despite her increasing pessimism, Helen Suzman *can* imagine a future for South Africa: one in which all blacks at last have the vote, and in which blacks and whites participate, via a system of checks and balances, in running the government. She does not necessarily see herself as a participant.

"I'm realistic enough to understand that things have moved beyond an old-time liberal like myself. And I'm not about to change. I couldn't become a radical. . . . I'm the sort of person who likes to have reasonable solutions, and I think possibly things have gone beyond that."

Helen Suzman is stubbornly patriotic. She has a strong belief in her country's parliamentary system, flawed as it is. "Don't be so smug," is her message to Americans. "It's only twenty-five years since *your* civil-rights legislation was passed." She is good-natured and devilishly polite. "A very strange and paradoxical country, South Africa. You must come and visit us sometime."

—CATHLEEN MEDWICK

---

talking to...

LAURA STEELE:

"I've noticed that career has totally taken over as the leading area of concern among my clients. Even more than romance"

SYLVIA PLACHY

Laura Steele is a psychic who has found her medium: twice a week, flame-haired Laura has a call-in show on Manhattan Cable TV. Sooner or later in the course of compulsive channel-hopping, you find her. More amazing, you stick with her. What Dr. Ruth did for the flesh, Laura does for the spirits.

At first a person is skeptical about such things, but then some friend of a friend comes along with a Laura story. Ours went like this: a magazine had lost some very valuable photographs. Laura stopped by their offices and started "vibrating all over the place"; she found the photos.

Laura's TV setup isn't fancy: just the psychic herself, who looks about as witchy as Sada Thompson did in *Family*; a bank of telephones; and whatever vibrations are in the air. Her approach is strictly professional. "No gypsy effects," she stresses.

"Hello, you're on the air. Please speak up. . . ." (Laura is tuning in to her caller's voice vibrations.)

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You bet. Laura is one positive lady. There is talk of sharing and love, and a warning that she doesn't give "advice" but merely relays what she feels.

"You've opened a business. I feel it's going to be very successful."

Laura's *(Continued on page 298)*

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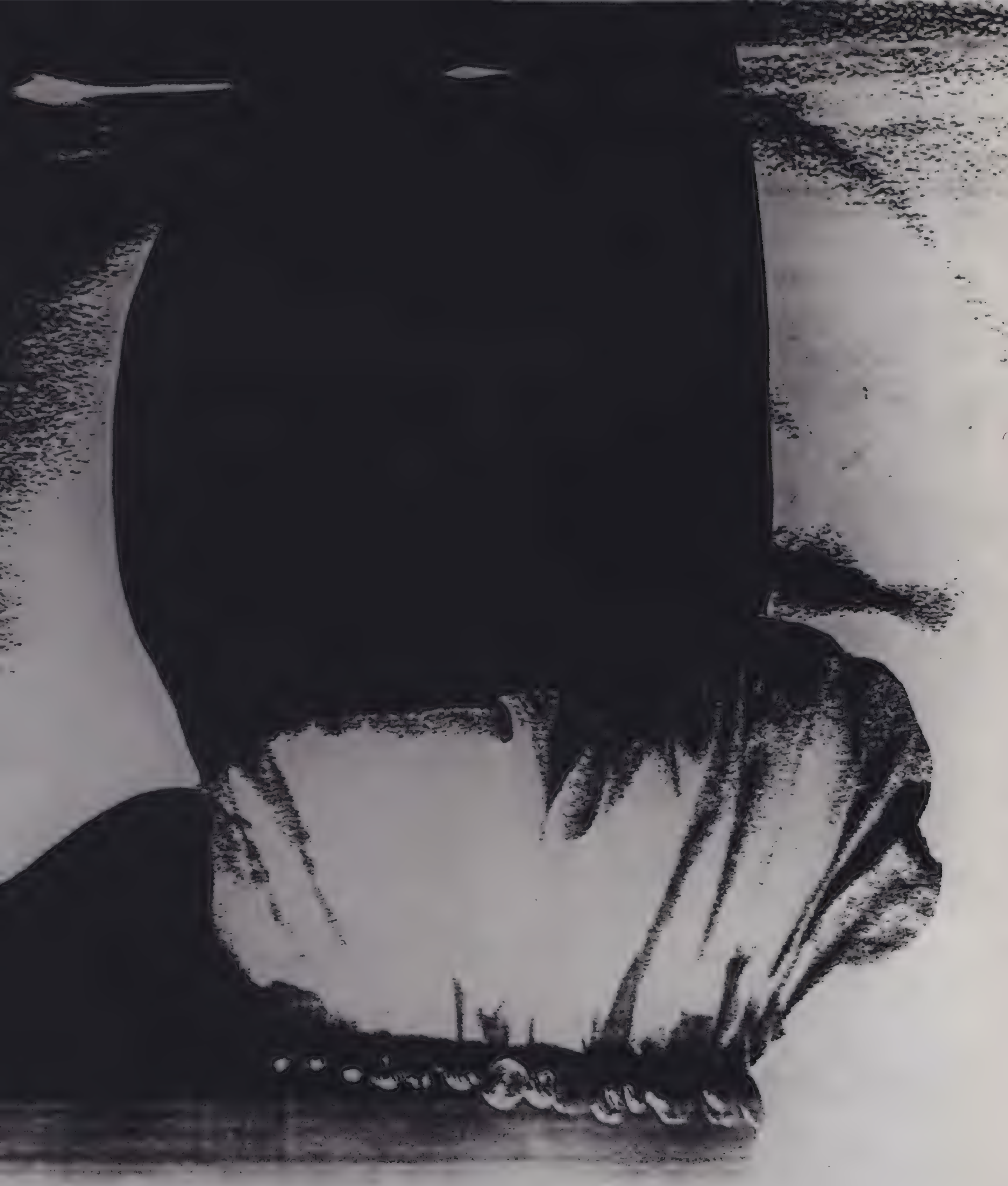

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LAURA STEELE

(Continued from page 292)

eyelashes flutter, and her expression changes subtly. Tension mounts, as in a game show. You ask yourself, Is Laura going to put the whammy on this one?

"Well, I don't want to have to tell you, but you are going to have trouble with your landlord."

Caller, make note of that; Laura is in a position to know. First, because she is a licensed realtor. And second, because she has an unnerving track record with the names and dates and initials and events she so blithely drops.

Laura has worked on "some of your major FBI cases." Not long ago, she joined forces with the Seattle police to solve a serial murder case. She has also helped calm the spirits in at least one haunted house, though she is quick to emphasize that "there are specialists who do haunted houses."

Mostly, Laura finds, romance alternates with career as the area of greatest interest to people. ("There's romance ahead for you. I feel a 'G.' Do you know a 'G'? You will. I see a five. Why do I see a five? Five weeks. No, five months.") Advice on a geographical move is the next most likely question to be asked. Health is the last thing that the faithful want to know about—unless they're asking about somebody else. Laura picks up signs of illness all the time, but as for the ultimate bad vibes, "I have never seen the exact timing of death. It has never been shown to me."

Lawyers, bankers, psychologists, clergy, people in the arts—more than half of them men—come to consult Laura. "Too many people think I get just ordinary troubled souls." She especially likes the creative types. "A creative mind is a very finely tuned mind. They throw such beautiful vibrations. They feed me. You have no idea."

Laura can read anybody—sympathizer or skeptic—but she cannot do a full reading on herself: "I've never met a true clairvoyant who can." At most she has "a little psychic energy attack" now and then; for example, Laura is the sort of person who boards a plane and tells the flight attendant, "We're going to be delayed."

Other people, however, are "living movies" to her. "It's just as if it's coming over TV. I let it flow as it comes. If I am feeling 'illness,' I pick up a spot of pain in the actual place. When I feel 'romance,' I pick up an initial or a name. I feel sadness when someone else does. A reading is a flow of energy, an energy connection. How can I describe it? Do you see the wind, or do you feel the wind?"

A psychic's day is never done. From nine to eleven in the morning, her time is reserved for calls from Europe. Then she moves on to local calls, which are known as Visa/MasterCard Voice Vibration Readings (fifty dollars per half-hour; have your expiration date ready). There are private ap-

pointments and emergencies—"just as with any profession"—as well as parties, restaurant appearances, and charity benefits (very tiring—"the more people, the more the vibrations mix"). Laura also appears at lots of weddings because she has "had the privilege of seeing the names of so many people who would meet and get married." When Laura's day finally ends, often at 3:00 or 4:00 A.M., she heads to bed and dreams "in Technicolor."

To tune out, Laura goes fishing or bakes a pie, just like any fifty-three-year-old mother who grew up on a Virginia farm. She might have turned out a suburban mall habitué had she not, at age nine, divined her brother's unexpected return from Japan. At the time, nobody was quite sure what to make of her talent; she didn't want to be known as "the witch on the hill."

Lawyers, bankers, clergy, psychologists—more than half of them men—come to consult Laura Steele

By thirteen, Laura was a Pentecostal evangelist. By age thirty, she had decided to go freelance with what the church insisted on calling her "gift of discernment." She started out on radio, which "had a certain suspense, because people couldn't see me. Television makes it much nicer, because the audience can say, 'That's the psychic. She looks normal.' They're not thinking of black hats and hanging garlic."

Laura was wearing royal blue with a flourish of glitter and a bold neckline when she did some "sharing" with me: "I just want you to know that these readings are real." We locked eyes. Laura took my palm—she doesn't read palms; she picks up the energy flow.

"I've been getting the name of Brian. I keep hearing the tone 'Brian.' This person is going to be very influential in your life in the next two to three months. . . ."

I remind myself of Laura's advice: "Do not be overinfluenced by a clairvoyant reader. You will create an addiction. A legal addiction."

"You will be drawn to the West. . . . What is this health threat? Was it in your childhood? It's definitely behind you. You don't have to worry. . . . There is romance ahead for you in April. What's the initial 'M'? I feel an 'M.' It's the last name."

I, who routinely walk around Manhattan without a coat during January, notice that suddenly I'm shivering. The energy seems to be flowing. I want some of it back. The spirits have made their point.

—STEPHEN DRUCKER

VOGUE, March, 1988

VOGUE

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PEOPLE ARE TALKING ABOUT...

The case of Elizabeth Steinberg, whose "adoptive" parents have been implicated in her murder, has made us question society's ability to protect children. It's also made us wonder what we would have done, if we had been her neighbor, or her teacher, or her friend.

BLOOD RELATIONS

Violent couples, battered children—can Americans survive the nuclear family?

By JOHN FEINBLATT

While Bill Cosby's book on fathering was sitting like the sphinx on the best-seller lists for nearly a year, somewhere between one thousand and two thousand American children, by conservative estimates, were dying of abuse and neglect. Why doesn't this dichotomy make us squirm more? And why is it that we are no longer surprised that a woman is battered every eighteen seconds? Or that sexual abuse is not just a hot topic for Oprah Winfrey but a reality that will scar the lives of one of every four girls? Perhaps we have come to acknowledge what we've somehow known all along: that domestic violence, like alcoholism, is not the province of "them," but the truth for many of "us"—wives like Charlotte Fedders, who was beaten regularly during the last fifteen years of her seventeen-year marriage to the top law-enforcement officer of the SEC; teenagers like Cheryl Pierson, an incest victim for six years who had a Long Island school friend kill her father; and children like Elizabeth Steinberg, the six-year-old New York City girl whose "adoptive" parents—lawyer Joel Steinberg and writer/editor Hedda Nussbaum—have been indicted and arrested, respectively, for her murder.

Ten years ago, Linda Gordon, Ph.D., an historian of women and the family in the United States at the University of Wisconsin-Madison, decided to look to the historical record for clues as to why, and under what conditions, spouse abuse, incest, and child abuse occur. In her book *Heroes of Their Own Lives: The Politics and History of Family Violence*, out this month from Viking, she shows that domestic violence is not a result of a decline in contemporary mores or in the strength of the nuclear family; rather, it is a problem that Americans have known about, and have tried to deal with, even heroically, for well over a hundred years.

Here, in a far-ranging, unsettling, and often extremely surprising conversation, lawyer John Feinblatt, deputy director of New York City's Victim Services Agency, the largest victim assistance agency in the country (last year helping more than fourteen thousand victims of family violence), talks to Dr. Gordon about the realities of domestic violence and what we can expect society to do about it.

John Feinblatt: *How do you explain the intense reporting recently of spouse and child abuse and incest? Are we really seeing an increased incidence of abuse, or has family violence just come out of the closet?*

Linda Gordon: The amount of family violence seems so great now because the underestimation in the past was so extraordinary. As recently as 1960, for example, people essentially believed that incest did not exist. Indeed, a great deal of this recent bad news can be attributed to the civil rights, antiwar, and women's movements of the 'sixties and 'seventies. Because they challenged both the family's authority and the notion that everything was harmonious in our society, people were suddenly willing to name the ugly things that were happening. But there's no evidence of a recent increase in family violence.

JF: *But haven't even the definitions of domestic violence, child abuse, and incest changed?*

LG: Yes. Most people now think that adults should never hit each other, and that any hitting, pushing, or shoving that is objected to by one member of a relationship, or that is part of a pattern of intimidation, is abusive. But there is still *(Continued on page 302)*

NY DAILY NEWS

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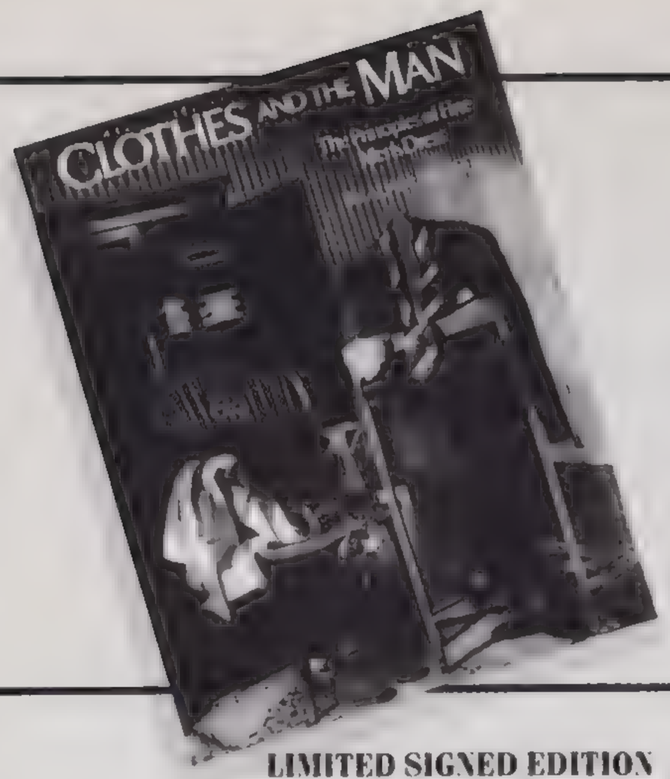

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PEOPLE ARE TALKING ABOUT...

(Continued from page 300)

no clear line with child abuse, since lots of people think it's quite appropriate to hit children. As for incest, Harvard psychiatrist Judith Herman has come up with the best definition: any sexual activity or touching that the parents try to keep secret.

JF: *Does the nuclear family breed violence?*
LG: The nuclear family makes family violence harder to detect than when our extended family networks were closer and stronger, but the real damage of the nuclear family is that it makes victims ashamed of the violence that has been done to them. Eighteenth-century women were actually much more willing to complain about being beaten—and to not see it as reflecting badly on them—than nineteenth-century women.

JF: *After much controversy, the American Psychiatric Association recently approved "self-defeating personality" as a diagnosis. Could this syndrome help explain why women are battered?*
LG: I think it does, though feminists like myself, who have heard so many times that the cause of wife-beating is the nagging wife, that the cause of rape is the sexually provocative woman, are justifiably angry about any tendency to blame the victim. I don't even like the word "self-defeating." But the problem is that if you come up with an analysis of wife-beating that says women never play a role in it, you're simply not going to be able to explain domestic violence and why most women don't get beaten. I have met many women who simply know that they will never be battered women. That doesn't mean they might not be hit, but they would not allow themselves to end up as battered women. I think this has to do with questions of self-esteem, which is, in general, more of a problem for women than men.

I can speak about this personally, since I am very aware in my own life that I have often felt myself limited by my desire to be liked. It makes me tone down things that I might say, or back down in an argument when I don't really feel like backing down. This tendency is related to domestic violence in a complicated way: most beatings occur in the course of arguments, but, at the same time, women don't end up getting battered less when they are agreeable and back down. Indeed, people who are more assertive verbally, who say this is what I'm entitled to, this is what I'm going to do, may actually find themselves in a safer position.

JF: *The incidence of violence is increasingly being documented in lesbian relationships, and according to a recent issue of "Social Work," the journal of the National Association of Social Workers, there is evidence that women commit domestic violence against men as frequently as men do against women. How do you explain this if the root of battering is the power relationship between the sexes?*
LG: We still tend to view women as tender and gentle, and to deny the existence of violence and power plays in lesbian relationships—a view I entirely reject. It's not helpful to romanticize women. Violence may just be a basic human response.

Also, though it's hard to profile batterers, they are likely to be people who have a hard time when they feel that they're not in control, who perhaps feel that they will be totally disregarded unless they're on top of the situation at every moment. And there's no reason why women can't have that problem in the same way as men.

> "One of the problems that all women—and maybe particularly privileged women—face is the terror of being single"

JF: *What is the difference between a voluntary sadomasochistic relationship and an abusive one?*
LG: When we talk about S&M, we are talking about playacting; it's about people developing fantasies that increase their sexual excitement and pleasure. That's a pattern absolutely fundamentally different from the pattern of violence.

JF: *When Charlotte Fedders was asked at her divorce trial why she stayed in her marriage so long, she testified, "All I ever wanted to be when I was growing up was a wife and mother . . . . I felt a good bit of the abuse must have been my fault . . . . I never wanted to leave him. He was just my life . . . I felt no other man would want me." Is her desperation typical of women who stay in abusive relationships?*
LG: One of the social problems that all women, and maybe particularly privileged women, face is the terror of being single: Charlotte Fedders lived in a world in which social, cultural, and recreational life are absolutely founded on the couple as a unit. She probably felt the *(Continued on page 304)*

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books PEOPLE ARE TALKING ABOUT...

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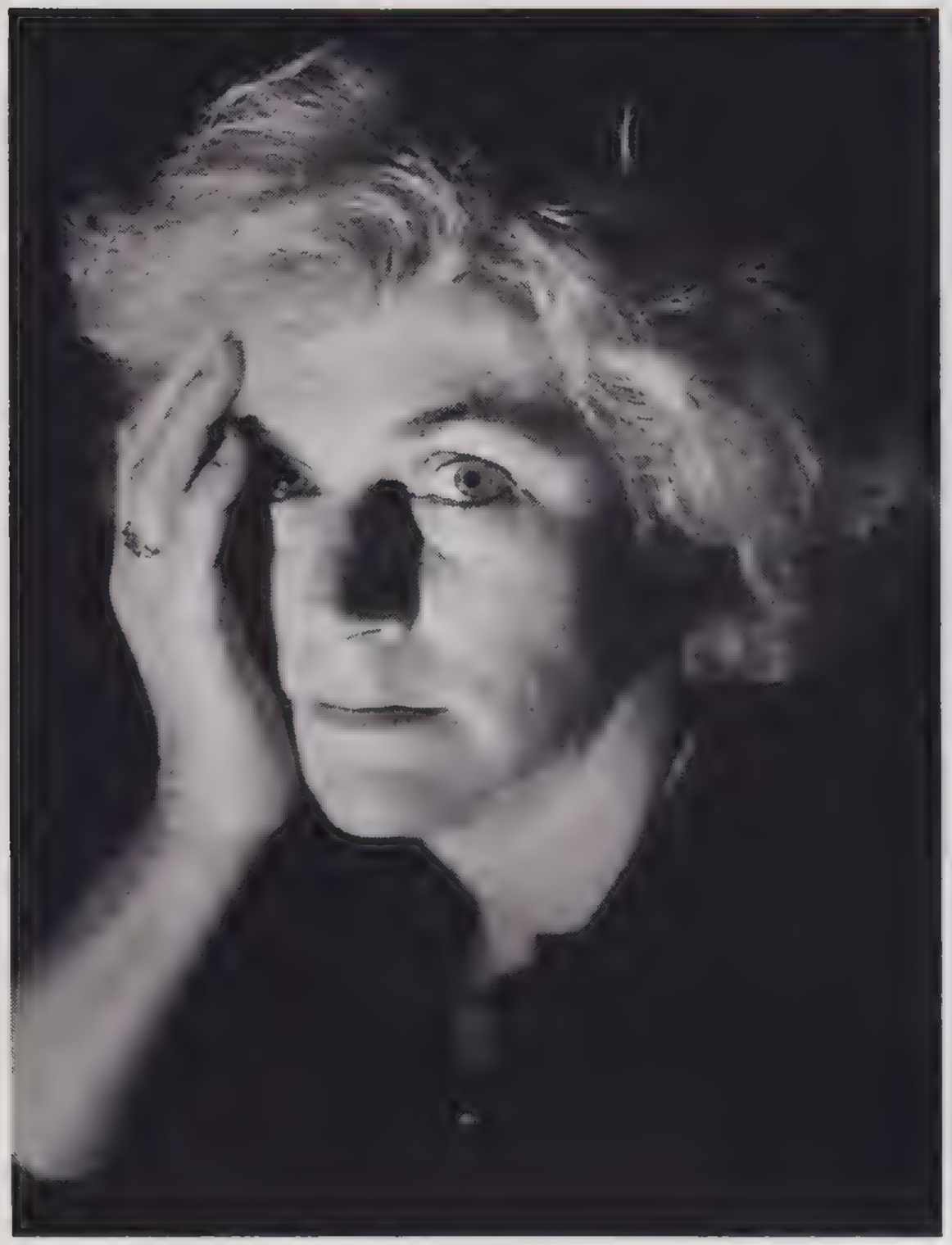

When asked why she stayed married to a man who beat her, Charlotte Fedders said, "He was just my life . . . I felt no other man would want me."

"I have no doubt that some women give off vibes of being batterable"

fear and deep ambivalence of someone who is trying to leave but who is not really certain that she wants to, because she is so frightened of what life would be like outside her marriage. Instead, she begins an endless obsessive search—often fostered by the batterer—for what slight change in behavior she could make that would not set off the violence. There are many obstacles, both internal and external, that make it hard for women to get away from violence; women are raised from earliest childhood to be much more attuned than men to social relations. And the threat of the dissolution of those relations is felt much more greatly. Ideally, I think these attitudes are strengths; unfortunately, in the case of battered women, they contribute to their fear of being alone.

JF: *Are all men who grow up in a patriarchal society at risk of becoming batterers?*

LG: No, by no means.

JF: *Can we predict then which men will become batterers?*

LG: I don't think so. In fact, I live with a stereotypically masculine man. He really loves violent movies. He likes violent sports. When he gets angry he is much more likely than I would be to, say, throw something against the wall. That, however, has never made me doubt that the inhibition erected in him against violence toward another person or animal is as strong as the barrier in me. I think how a man turns out has a lot to do with parenting. But it also has to do with his having gotten the things he deserved in life—without having had to batter somebody else down to get them.

JF: *Men have traditionally gained self-esteem through their work. Will domestic violence decrease as more and more women enter the workforce?*

LG: Yes. That women are demanding help is a good sign. That social service agencies and the police are being increasingly deluged with family violence complaints is a good sign—not a bad one.

JF: *Many jurisdictions, responding to the ambivalence women feel about bringing charges against their lovers, now mandate the arrest and prosecution of a batterer regardless of the victim's wishes. Is this a good policy?*

LG: I'm, by and large impressed by the strategy, even though it puts the criminal justice system in an adversarial position with the victim—who needs a lot of support. But it's dangerous to collude with the victim by saying, "It's all right if you want to be continually victimized." I'm not convinced that beating someone is any different from breaking and entering. It may be important to be tough, to say to the victim, "I'm sorry, but you cannot be victimized; and we will, if necessary, prod you into separation and even singleness."

JF: *Do women who have left the violence of one relationship often find it again with their next lover?*

LG: This was quite characteristic of the women in the historical records that I looked at for my book. But violence alone may not be the deciding factor; it may be, for instance, simply that the crowd one moves with considers violence acceptable. But I have no doubt, no matter how reluctant feminists are to look at this, that some women give off vibes of being batterable, and that some women find attractive the macho style that goes along with being willing to use your fists.

JF: *Why do parents physically abuse their children?*

LG: I believe that no child, no matter how difficult, should be mistreated, but we need to recognize that in most cases parents feel real grievances against their kids because the kids aren't behaving right. Also, abusive parents may hold unrealistic expectations of their children because they do not derive enough of the important emotional sustenance from other adults.

JF: *Do men and women physically abuse children for different reasons?*

LG: Women are more likely to abuse children who are causing more work—around the turn of the century, women would abuse children who were bedwetters, because of the enormous amount of labor involved in handwashing sheets—or who are misbehaving. Men are more concerned about direct insubordination (Continued on page 306)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 304)

"This is the most painful issue, but abusive families may be better than foster care"

and challenges to their authority.

JF: *The death of Elizabeth Steinberg has raised the question of whether society adequately protects children.*

LG: Of course it doesn't. But on the other hand, can we ever completely protect children without so violating people's privacy that we turn our society into something we don't like? There's been entirely too much blaming of people around the Steinberg/Nussbaum case: sure, social service agencies don't have the funding and staff to do thorough investigations, but their ability to investigate is quite rightly limited by people's privacy and due-process rights. It is absolutely terrible for an innocent person to be hit by a child-abuse allegation.

JF: *Why didn't Hedda Nussbaum's colleagues intervene when she came to work bruised and battered?*

LG: I very likely would have done no better; it's a terribly frightening thing to say to someone, "I think you're being hurt. I want to do something about it. And I want to do something about it even if you're not enthusiastic about having something done." I'm becoming increasingly convinced, however, that taking up an adversarial position is necessary. But it's so frightening to interfere in another person's family that I think we have to look to public agencies to take some of the heat.

JF: *Why are many domestic violence victims able to leave their home when the physical violence spills over onto their children?*

LG: No matter how much self-hatred women nurture in their hearts, most of them are tremendously attached to their children. This attachment has been one of the most extraordinary continuities in the family for hundreds of years, and I find it the most helpful sign in all this current mess.

JF: *Do you think children should be removed from violent families?*

LG: This is the most painful issue, and it's horrible to digest, but abusive families may be better than what we can offer in foster or institutional care. Indeed, sometimes the abuse of the child results from a family situation in which the marital relationship may be the worst part: these kids may be better off living with single mothers than in two-parent families—even when it is the mother who has been the abuser.

JF: *During Cheryl Pierson's sentencing hearing, it was revealed that her mother and uncle knew about the incestuous relationship with her father. Is silence and denial typical in these cases?*

LG: Yes. Over the centuries, incest has essentially been (Continued on page 312)

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PEOPLE ARE TALKING ABOUT...

(Continued from page 306)

thought of as a nonexistent crime, even though there is evidence that children were extremely vociferous in their complaints. They often used euphemisms; but, then, everyone spoke about sex in euphemisms. I found cases in which the child asked the social worker to buy her a lock for her bedroom door, and the social worker never asked why.

JF: *Do you think there's such a thing as the "seductive father," a man who is too intimate with a child but who doesn't touch her?*
LG: That may be a problem, but it's not a crime. I take a very strong line that we limit family violence to physical behavior. Once we get into the area of emotional abuse, we are going to be in a mess of trying to dictate what is and isn't good parenting.

JF: *Rachel Adelson, who recently wrote in "The Village Voice" about being sexually abused by her father, a middle-class schoolteacher, just as strongly indicted her mother, also a teacher, for not reporting the abuse. Is this a bum rap?*
LG: No—as odd as it is to cast as much blame on a parent who did not hurt the child as on a parent who did. My impression from conversations with clinicians is that the long-term damage for sexually abused girls is in their relation to women and their ability to mother, not in their view of heterosexual relations or in their openness to men. In many cases, I've been furious about people blaming women for what men did, but there's just nothing like feeling betrayed by someone you look to for protection. We must also remember that the mothers in incest families are often weakened—battered, ill, depressed, even hugely obese—and unable to fulfill their conventional role, taking care of children.

JF: *If the mother had committed the abuse and the father had not reported it, do you think Adelson would have felt as betrayed?*
LG: No, because we never think of men as responsible for protecting their children from mothers. The best example of this is child neglect, a more passive kind of abuse that until very recently, by definition, only women could do. No one held men responsible for malnourished children, poorly clothed children, children not getting sent to school, or children not getting medical care.

JF: *Isn't there something wrong with blaming the mother?*
LG: Well, it's not politically correct, but there are a lot of things about family norms that aren't politically correct. Emotions are not rational, and the solutions to family problems don't fall along theoretical lines.

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(Continued on page 316)

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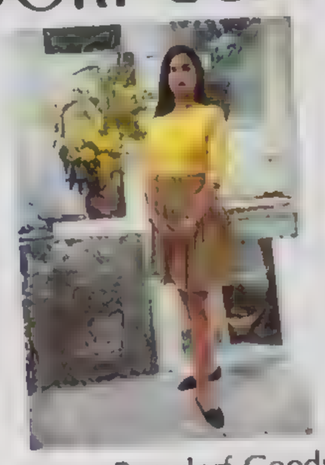

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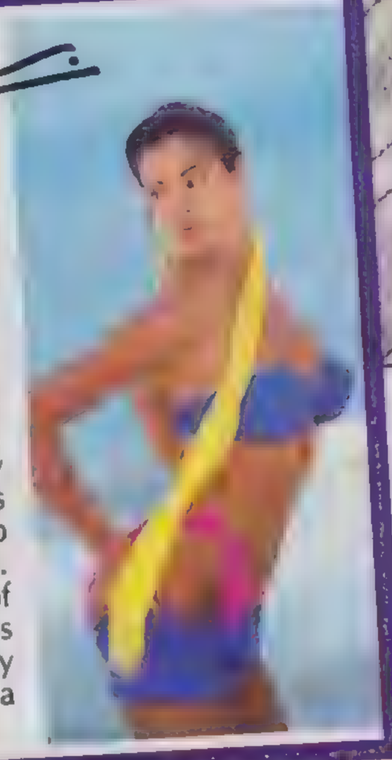

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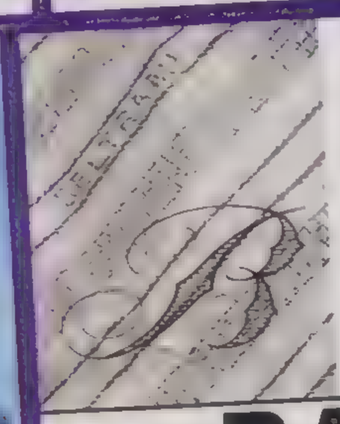

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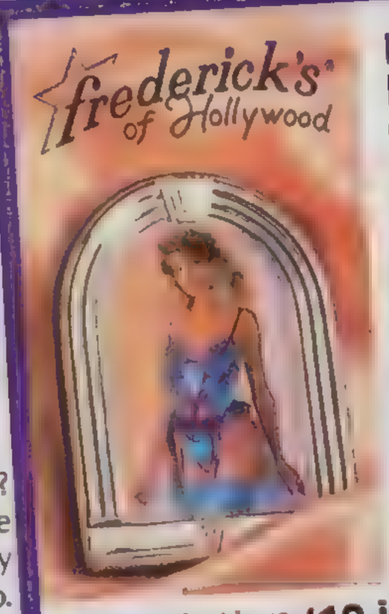

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books

PEOPLE ARE TALKING ABOUT...

(Continued from page 312) fined "calling" that would alter her destiny a few years hence, Florence, at twenty-nine, was a bit older than Flaubert (who began his Egyptian sojourn that same year), and considerably less hot-headed. Though as capable as the novelist of spinning evocative descriptions of street scenes and prepossessing monuments, Nightingale was no young Romantic; instead, she tended to view everything with a schoolgirl's passion for detail, a dry sense of humor, and a weird matter-of-fact streak. (She was unimpressed by the pyramids.) In the end, Florence Nightingale's *Letters from Egypt* (Weidenfeld & Nicolson) are less fun than Flaubert's. (Who could compete with his appetite for two-bit whores, scabrous lepers, handsome cadavers, and gallops across the moonlit desert?) But, accompanied by period paintings, they are lovely nonetheless.—T.Y.

NOTED

S., BY JOHN UPDIKE

● The heroine of Updike's sly epistolary novel is a New England woman, one Sarah Worth, who trades her disaffected husband, her seaside garden, and her standing appointment at the hairdresser's for a chance at nirvana with a baby-faced guru at an Arizona ashram. Just as Hester Prynne, Hawthorne's upright adulteress in *The Scarlet Letter*, embroidered the "A" for her dress, so Sarah (a shade more wicked) "embroiders" love/hate letters to her husband, daughter, mother, friend; to her psychiatrist, dentist, and the ashram's creditors—all little showpieces of manipulation. The needle pricks.

To her shy, deceptive, entrepreneurial guru, Sarah is Kundalini, sexual energy coiled to strike. Like so many of John Updike's women (the hissing housewife of *Roger's Version*, for example, or the eager witches of Eastwick), she is bursting out of her skin. There is something of the snake in S. (as Sarah finally signs herself in the end), but also the puzzled indirection of a woman who, for all her vitality, really has simply no place to go.

Ever the theologian manqué, Updike dives into the world of the ashram, to find—as he has unfailingly done elsewhere—a population of questing women and evasive men. This book may not win its author any converts among hard-line feminists. For all her strengths, Sarah is gossipy, shrewd, frivolous, dependent: a man's woman, so to speak. Still, *S.* *(Continued on page 320)*

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books PEOPLE ARE TALKING ABOUT...

(Continued from page 316)

(Knopf) is a seductive book, filled with Updike's mock-serious (dare we say boyish?) charm and devilish wit; no small virtue that.

VARIETIES, BY JONATHAN LIEBERSON

● As a critic of books and mores, Lieberson is not only sharp, but astringent. (Diana Vreeland's observations in her book *D.V.* are "little summaries of a lifetime of ignorance.") A professor of the philosophy of science at Barnard, Lieberson can't stand pseudoscientific pretense, which he finds everywhere (can't he avoid it?). He is a sojourner in the land of hype, taking pains to visit, for example, the Esalen Institute, where people hawk courses like "singing Gestalt therapy" and "Zen and the Art of Fly Fishing."

Maybe the professor is slumming; no matter. He seems at home in various worlds (hence his title), and can extract gold from the dross of works by such contemporary artists as Robert Wilson and Diane Arbus. Lieberson also knows how to turn a compliment—as in his loving appraisal of his mentor, philosopher Sidney Morgenbesser—and can even give Sigmund Freud a pat.

The book (Weidenfeld & Nicolson) gathers weight as it goes along, though it loses some of its wicked humor. The erudition displayed in Lieberson's essays on anthropology, Paul Valéry, and the population explosion can be flattening. At his worst, Lieberson is fair-minded; at his best, as entertaining as hell.

THE BEAUTIFUL ROOM IS EMPTY, BY EDMUND WHITE

● The ever-ardent narrator of White's new novel (Knopf)—and of his earlier one, *A Boy's Own Story*—erupted into adulthood (or ambivalent manhood) with alarming force. The aphrodisiac gay life in the Midwest of the 1950s, and some years later in New York City, humiliated and enthralled him. Now, "tired of myself," he is trying to write his story. In the "scrapbooks" of his plots: Maria, a lesbian painter who instructs him in the lasting romance of platonic love; Lou, a sexual formalist whose needs can never be met, and are therefore irresistible; Sean, a panicked stranger to his own life. All these fragile beings consider themselves tainted by the "sin" of homosexuality; friendship is their saving grace.

Though at times the author/narrator seems to be casting a cold eye on his lost world, he is warmed by it. He even urges the reader, for the moment, to "*be* me...as I submit to the weight, the atmospheric pressure of youth." This is an invitation, not a threat: seduction at its literary best.

THE ART OF THE NOVEL, BY MILAN KUNDERA

● No, says Kundera, the novel is not dead—unless we kill it. But novels can flourish only where there is a spirit of inquiry, not inquisition. So, in a totalitarian society like Kundera's native Czechoslovakia, the novel becomes an empty confirmation, a corpse. A novel worth its name asks questions about the world but won't answer them, even if its author tries to. Most great novels are "a little more intelligent than their authors. Novelists who are more intelligent than their books should go into another line of work." These are the kind of testy imperatives that Kundera delivers well, and often. His book (Grove) is impatient; it moves swiftly over the novel's development to a dissection of "the horror of the comic," and offers iconoclastic definitions for a Kafkan age. ("Central Europe: a laboratory of twilight"). Kundera's literary theory is perfectly aligned with his fiction, reflecting the "extreme lightness" of a form that carries the weightiest questions in the world.

THE IMMORTAL BARTFUSS, BY AHARON APPELFELD

● This is a grim book (Weidenfeld & Nicolson), like the Israeli author's *Badenheim 1939*, pervaded by a European sense of loss. It is also a vivid portrait of a concentration camp survivor who has become the victim of his entrapping mind. Bartfuss is a man who speaks rarely—his way of blighting memory and hope; he is bad company. Without hope, he is abysmally immortal—the survivor's fate. Yet Bartfuss believes in his "sacred debts": having lived through the Holocaust, he thinks he owes the world a certain greatness of spirit. A kind impulse, even a violent one, can link Bartfuss to his mortal self, perhaps saving him (and the reader) from an ugly world.

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Sound that removes germs. . .light that stops pain. . .alcohol caution. BY MELVA WEBER

THE SOUND THAT CLEANSES

Ultrasound, a technique in growing use for imaging the body's interior, is being explored for a new application in medicine and surgery—preventing infection by literally shaking contaminants out of wounds and burns. Larry Nichter, M.D., University of Southern California in Los Angeles, recently reported his ultrasound research to the American Society of Plastic and Reconstructive Surgeons. Low-frequency ultrasound, he says, effectively removes particulate matter and reduces bacterial counts without causing blood loss or damage to surrounding healthy tissue. Current cleansing methods include scrubbing, surgical debridement (removal of damaged tissue), and use of a pressurized water stream—all of which can cause tissue damage.

In the ultrasound process, the injured body part is immersed in a bath into which sound waves are transmitted. The current is said to shake wounds free of contaminants in a five-minute treatment.

The process is still under investigation. To be determined: proper frequency and length of treatment, long-term effects.

LASER ANSWER TO ONE KIND OF PAIN

Most women who have incapacitating menstrual pain find relief with over-the-counter painkillers (nonsteroidal anti-inflammatory drugs, or NSAIDs) or with oral contraceptives, which suppress pain-triggering hormones; others do not respond to either treatment. Of these, many can be helped by a laser-assisted surgical procedure called LUNA, for laparoscopic uterine nerve ablation, according to Edward M. Lichten, M.D., assistant clinical professor at Wayne State University, Detroit.

LUNA blocks the release of prostaglandins that cause a cascading effect on sympathetic nerve fibers of the uterus, Dr. Lichten explained. The laparoscope is a visualizing instrument inserted in the abdomen through a half-inch incision below the navel. If it does not show a pathological cause for the pain, such as a tumor or endometriosis (which have specific courses of treatment), a carbon dioxide laser beam is directed through the laparoscope to the affected ligaments. The outpatient procedure is done under general anesthesia and takes only ten to twelve minutes.

Dr. Lichten reports that the procedure brought significant relief in 60 percent of women with severe, intractable dysmenorrhea and that it can also relieve dyspareunia (painful sexual intercourse), does not affect fertility or vaginal delivery.

FOR URINARY INFECTIONS, WHAT'S BEST?

What drug treatment to choose for acute urinary tract infection? A study at University of Washington School of Medicine, Seattle, compared effectiveness, length of treatment, and recurrence rates in the use of oral ampicillin with use of trimethoprim-sulfamethoxazole by women outpatients with acute renal infection but without evidence of septicemia, a more serious condition requiring hospitalization.

The scientists compared two- and six-week treatment with each drug. In all cases, after seven days of treatment, symptoms resolved and urine tested bacteria-free; but recurrences of infection during the six-week follow-up period were significantly higher in women treated with ampicillin, and most reinfections were with ampicillin-resistant strains. With either drug, a two-week treatment period was found as effective as six weeks. The researchers, reporting in *Annals of Internal Medicine*, concluded that trimethoprim-sulfamethoxazole is preferable to ampicillin and two weeks of treatment is adequate for managing outpatient cases of acute urinary infection.

SICKLE-CELL TRAIT: NEW INFORMATION

Sickle-cell anemia is a severe genetic disease affecting red blood cells; but bearers of sickle-cell trait, in which the gene for abnormal hemoglobin is inherited from only one parent, are considered healthy. These genetic conditions occur mostly in black people, and about two million black American men and women have sickle-cell trait.

Recently, a review by the Armed Forces Institute of Pathology of all deaths among two million recruits over a five-year period found sudden, unexplained death during the strenuous exertion of basic training was twenty-eight times higher in black recruits with sickle-cell trait than in black recruits without the trait, forty times higher than in all other recruits. The proportion of women—about 12 percent—was similar in all the groups.

Louis W. Sullivan, M.D., president of Morehouse School of Medicine, Atlanta, points out that the deaths occurring in the extreme conditions of exertion during basic training should not be interpreted to show that there is a similar risk, or any risk at all, in ordinary conditions of living and in almost any occupation. Black professional athletes have sickle-cell trait in about the same proportion as the general population. "There is no justification," stresses Dr. Sullivan, "for discrimination in employment, job promotions, or insurability. Sickle-cell trait is a benign condition that, with rare exceptions in special circumstances, has no adverse effects on health." For those with sickle-cell trait, Dr. Sullivan suggests:
● *Medical advice about engaging in strenuous activities at high altitude (such as mountain climbing) or in extreme heat.* ● *Medical attention to maintain good oxygenation of blood during anesthesia.* ● *Being sure to maintain adequate oxygen in potentially hypoxic (low-oxygen) environments, such as scuba diving.*

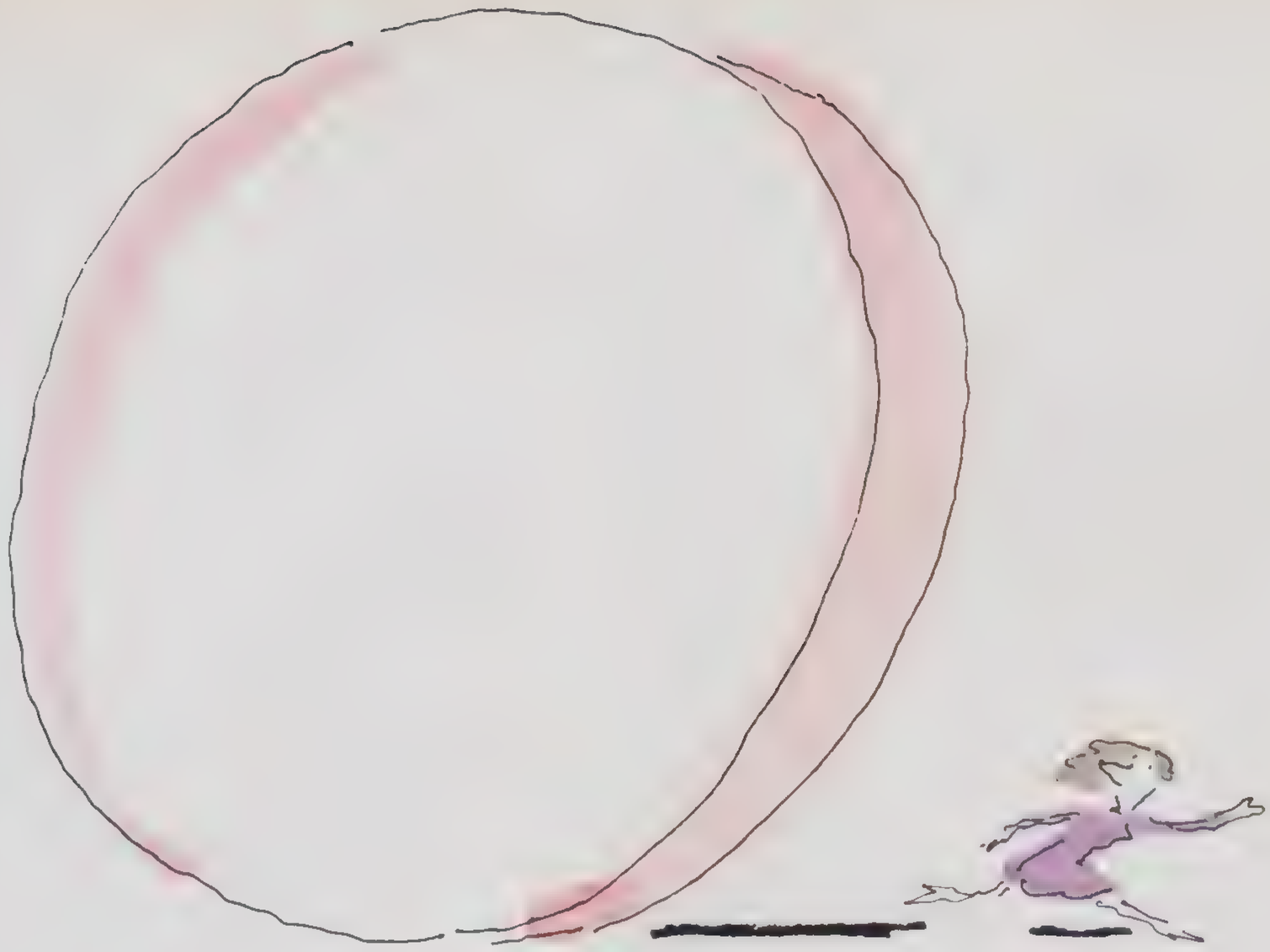
Dr. Sullivan urges black Americans to learn whether they carry sickle-cell trait and to seek genetic counseling when planning to have children.

NIGHTCAP NEGATIVE

Alcohol at bedtime has been shown to be a fairly potent cause of nighttime heartburn, or gastroesophageal reflux, according to research in Scotland reported in the *Journal of the American Medical Association*.

Investigators led by Gary C. Vitale, M.D., now at the University of Louisville, Kentucky, conducted tests of seventeen healthy volunteers using devices capable of monitoring acidity in the lower esophagus during sleep. When subjects drank four ounces of Scotch whisky three hours after dinner, seven of them had prolonged reflux episodes during the night; these periods of discomfort lasted between twenty-three minutes and one and one-half hours. There were no such episodes on the nights when no alcohol was taken.

The researchers came to the conclusion that a before-bedtime drink can cause significant exposure of the lower esophagus to acid and that normal acid clearance when lying down is impaired by alcohol.



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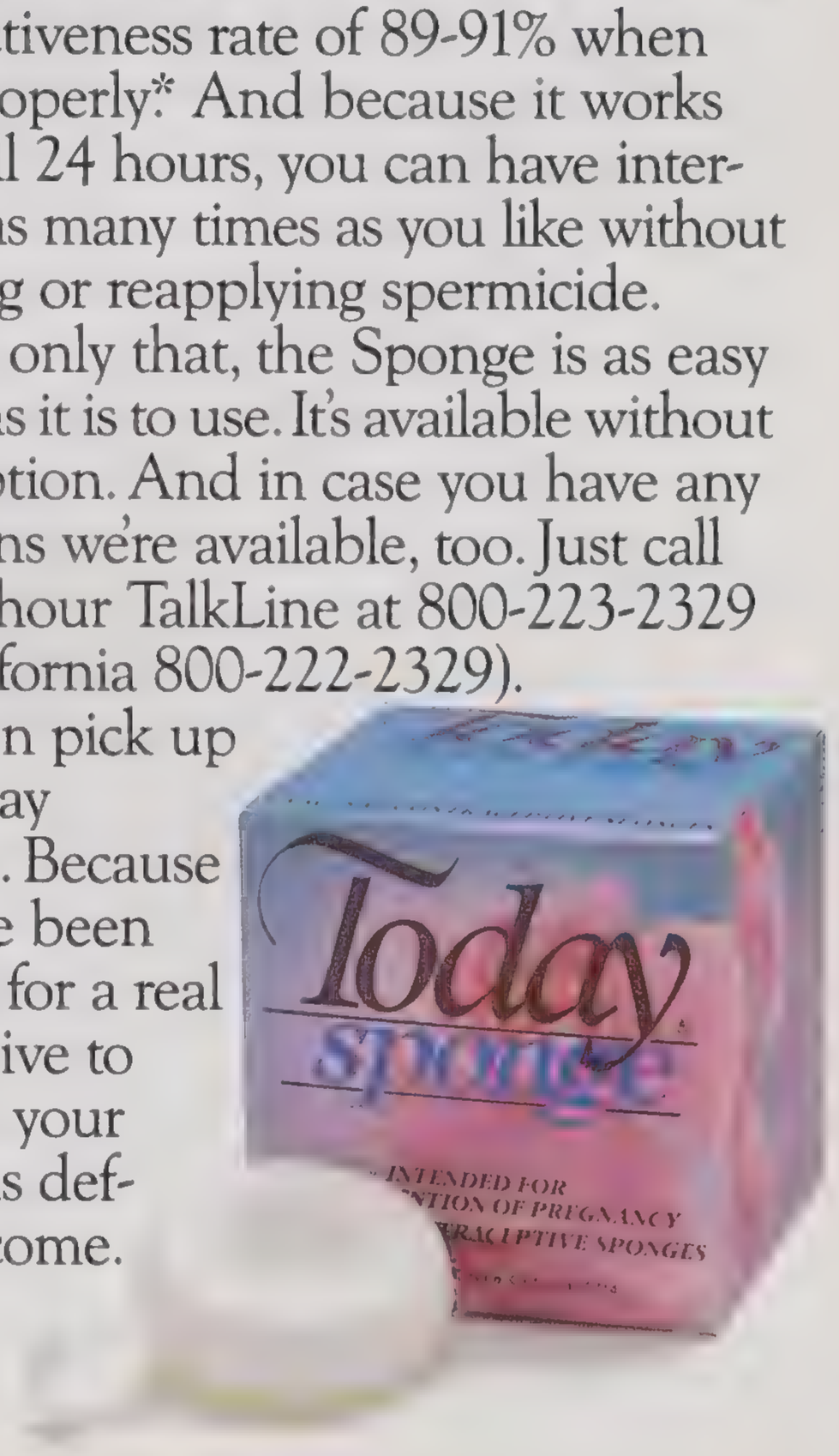

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MEDICINE

VIRUSES: WHAT WE KNOW

The tiny, inscrutable chips of pure intelligence that make our lives miserable are the new focus of medical attention

BY ROBIN MARANTZ HENIG

The scariest epidemics known to man, from the smallpox plague to AIDS, have been caused by viruses. Viral villains have been responsible for several of our most pervasive, incurable scourges, including birth defects, chronic fatigue syndrome, herpes, and even, possibly, some forms of cancer.

Viruses aren't like other agents that cause diseases. In general, they remain untouched by the wonder drugs that can control bacteria and fungi. But their strangeness goes beyond mere resistance to drugs. Unlike other biological antagonists, viruses are not cells; they are made up merely of genetic material—DNA or RNA—surrounded by a protein coat. When they invade our bodies, viruses get into the very structure of our cells and wait, dormant but deadly, to emerge when our defenses are down.

"We live in a dancing matrix of viruses," writes Lewis Thomas, M.D., president emeritus of New York City's Memorial Sloan-Kettering Cancer Center, in his book *The Lives of a Cell*; "they dart, rather like bees, from organism to organism, from plant to insect to mammal to me and back again...passing around heredity as though at a great party." According to Thomas, viruses may be nature's way of reproducing mutant forms of DNA so evolution can progress. "If this is true," he concludes, "the odd virus disease, on which we must focus so much of our attention in medicine, may be looked on as an accident, something dropped."

Unlike other life forms, a virus must find a compatible host cell to reproduce. Whereas all other organisms contain both types of genetic material—DNA and RNA—a virus contains only one or the other. Outside of a host cell, a virus is as inert as a piece of paper. It cannot reproduce, cannot metabolize, cannot conduct any of the functions that identify a thing as being alive.

But once inside a host cell, all hell breaks loose. The virus, usually attracted to a particular kind of body cell, insinuates itself into the cell's replicative processes by attaching to its DNA or RNA, and tricks the cell into producing more viruses through the same mechanisms the cell uses to copy its own genes. Thus sabotaged, the cell not only fails to perform its intended function but also is forced to help the enemy multiply. The AIDS virus, for example, takes up residence in the lymphocytes, the cells that attack invading organisms, and renders them helpless. This accounts for the deadly nature of AIDS: it destroys the body's ability to fight off not only the AIDS virus itself, but also every other virus that comes along.

In a healthy immune system, the lymphocytes eventually mount a response to the virus and can beat it back. Even as the virus hides out in the host-cell's nucleus, the immune system cells identify the "protein coat" surrounding the virus and produce an antibody that can attack that particular shape. The antibody response has been likened to a key fitting into a lock. As with locks, each virus has a distinct contour, which is revealed on its protein coat; as with keys, each antibody can fit only into the single protein coat for which it was made.

Scientists categorize viruses into either DNA or RNA types, and further group them according to shape (as in rotavirus, from the Latin for "wheel," or coronavirus, from the Latin for "crown"), or site of action (for example, rhinoviruses affect the nose, hepatitis viruses the liver).

Here, viruses have been grouped according to the illnesses they cause, moving roughly from the most benign to the most deadly.

COLD VIRUSES

Rhinoviruses and other cold viruses are the bugs that get into your mucous membranes and cause upper respiratory tract infections as well as that old nemesis the common cold. The suffering they create is relatively minor—no one ever died of a cold—but it is pervasive. According to the National Center for Health Statistics, in 1986, the last year for which figures are available, every hundred persons *(Continued on page 328)*

Robin Marantz Henig *is a Washington, DC medical writer and author of "How a Woman Ages" (Ballantine)*

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VIRUSES

(Continued from page 326)

succumbed to 26.8 colds. That makes more than sixty million colds in this country alone.

"No one knows how to prevent, treat, or shorten the length of a cold," writes Carol Eron in her book *The Virus That Ate Cannibals* (Macmillan). "Modern cold remedies are no more effective than those of Hippocrates' day, when bleeding was prescribed (he disapproved), or those of the first century, when Pliny the Younger recommended 'kissing the hairy muzzle of a mouse.'"

And there's no relief in sight. A recent poll of scientific researchers found that although a majority of experts think we'll have a cancer vaccine by the year 2000, they anticipate no cure for the common cold.

INFLUENZA VIRUS

The word influenza is from the Italian word for influence, used in the fifteenth century to describe what Renaissance men and women thought was the cause of the disease—the bad influence of the stars. Now we know that the flu comes from one of the fastest mutating viruses known to man. Both types of influenza virus—but especially Type A, the most common—are capable of changing their outer protein coat so completely that individuals who develop resistance to one strain are unable to fight off another.

For most people, the flu means a week or so in bed with aches, fever, and nausea. But for people who start off with certain chronic illnesses or weakened immune systems—primarily the elderly, the very young, transplant recipients (who take immune-suppressive drugs so they will not reject their new organ), cancer patients, and persons with AIDS—influenza can be a killer.

In addition, flu in children is associated with Reye's syndrome, a potentially fatal complication that affects the liver and brain. The Centers for Disease Control (CDC) have traced Reye's syndrome to a specific set of circumstances: the combination of a viral illness, especially flu or chicken pox, and aspirin. The CDC warns parents to give only aspirin substitutes, such as acetaminophen, to children with flu-like illnesses.

PARVOVIRUS

This tiny virus has only recently been linked to some serious problems, particularly in immune-deficient patients with AIDS, cancer, or inherited immune system abnormalities. Parvovirus causes a childhood illness known as "fifth disease." The name is a holdover from the days when the so-called childhood diseases—most of them viral in origin and most of them involving some kind of skin rash—were assigned numbers instead of names. Three—measles, rubella, and mumps—have been virtually eliminated through vaccination, but two are still around: chicken pox and fifth disease.

Fifth disease is usually quite mild in healthy children, causing little more than a rash on the face, trunk, and limbs that flares up when the child is overheated and disappears altogether in a week or two. But the parvovirus that causes fifth disease, called B-19, has recently been found to have more serious effects as well.

B-19 can cause a painful temporary arthritis in adults, a dangerously low red blood cell count in persons with sickle cell and other anemias or immune deficiencies, and miscarriage, stillbirth, and possibly birth defects in the children of women who are infected early in pregnancy. Studies are now underway to see whether a vaccine for parvovirus, to be administered to women of childbearing age, can minimize risk of infection during pregnancy.

HERPES VIRUS

One common trait among members of this family of germs is their persistence. All five forms of herpes virus take up residence in the cells and flare up into full-blown infections when an individual's resistance is down. Once infected, people remain herpes carriers for the rest of their lives.

The manner of infection depends on the type of herpes virus involved. Herpes simplex type 1 causes cold sores, usually on the lips or mouth; type 2, the sexually transmitted herpes, causes genital sores, although both can occur either orally or genitally; varicella zoster causes chicken pox or, if it's reactivated, shingles; Epstein-Barr virus causes mononucleosis and, according to some theories, chronic fatigue syndrome; and cytomegalovirus, usually a relatively harmless organism, can cause severe birth defects in babies born to infected mothers and serious eye infections in persons with weakened immune systems.

Recently, Robert Gallo, M.D., chief of the laboratory of tumor cell biology at the National Cancer Institute, has identified a new member of the herpes family. He calls the new virus HBLV, short for human B-cell lymphotrophic virus.

Until the AIDS epidemic, genital herpes was the best argument against casual sex. Genital herpes does not go away, is virtually untreatable—although a new antiviral drug, acyclovir, seems to minimize the severity and frequency of outbreaks—and can be transmitted between sexual partners even when the lesions are all but invisible.

A pregnant woman who has herpes is often advised to deliver her child by Caesarean section, since the virus can be transmitted to the baby through unseen lesions along the birth canal. A herpes infection is far more calamitous to a newborn than to an adult. Almost one-fifth of infected babies die, and of those who survive, about one-third suffer severe damage to their nervous systems.

Cytomegalovirus (CMV) is another herpes virus that can be especially dangerous to the fetus. *(Continued on page 330)*

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(Continued from page 328)

More than three thousand infants are born each year with CMV-associated birth defects, including learning disabilities, deafness, and mental retardation. CMV is considered the single most important cause of congenital deafness in the United States.

The real hazard of CMV is that it is usually asymptomatic, so a pregnant woman may be infected and not even know it. An estimated 15 percent of pregnant women have a chronic, or persistent, CMV infection; and 1 percent of pregnant women pass CMV on to their newborns. One of every ten babies born with CMV infections will suffer a permanent disability.

Perhaps the most mysterious member of the herpes family is the Epstein-Barr virus (EBV). EBV, which causes mononucleosis, may also cause a debilitating condition recently identified as "chronic fatigue syndrome." This syndrome, which affects several thousand individuals—its support groups claim ten thousand members worldwide—has been called the "yuppie flu" because its known victims are predominantly young, white, professional, and, for some reason, female.

EBV is suspected as a cause because so many chronic fatigue sufferers have high levels, or "titers," of EBV antibodies in their bloodstreams. But since even healthy adults have EBV antibodies—an estimated 90 percent of Americans over thirty have been exposed—some scientists question the EBV connection to chronic fatigue.

"An elevated titer may reflect an abnormality in the immune system" rather than a reactivation of a dormant EBV infection, says Stephen Straus, M.D., chief of the medical virology section at the National Institute of Allergy and Infectious Diseases. "Because the Epstein-Barr virus is intimately tied to the immune system—after all, it resides in the lymphocyte—it has the capacity to be a sentinel for what is happening elsewhere in the system."

Straus and others who have studied chronic fatigue syndrome think the condition might be traceable to several viruses in addition to EBV, including, perhaps, the newly identified HBLV.

PAPILLOMAVIRUS

The bugs that cause plantar warts and wartlike rashes are now known to be not one but a whole family of viruses—some forty-six at last count—called papillomavirus. Papillomavirus is a sexually transmitted agent that causes few symptoms in women and almost none in men, yet it can be dangerous: four members of the papillomavirus family have been linked to cervical cancer.

"When you look at the cervical cancer cells themselves, you can identify papillomavirus 90 percent of the time," says John W. Kreider, M.D., professor of pathology and microbiology at the Hershey (Pennsylvania) Medical Center. "That's an incredibly high association for anything in science."

Papillomavirus—a sexually transmitted agent that causes few symptoms—has been closely linked to cervical cancer

Because papillomavirus is becoming more prevalent, and because women are becoming sexually active at an earlier age (which increases the odds of contracting a papilloma infection), younger and younger girls are being exposed to a cancer-causing agent. For the first time, says Marian C. Craighill, M.D., staff pediatric gynecologist at Children's Hospital Medical Center in Boston, "we are seeing carcinoma *in situ* [localized cervical cancer] in fifteen-year-olds as often as once or twice a month."

Craighill blames the prevalence of papillomavirus for this disturbing trend in cervical cancer. "This is a disease we're going to see explode on the American population," she predicts. She has asked her colleagues in the American Medical Association (AMA) to take a step toward early diagnosis of papillomavirus, which can be detected by a Pap smear, by recommending that sexually active women have a Pap test annually. (The American College of Obstetricians and Gynecologists, American Cancer Society, and the AMA all recommend that women have three annual Pap smears when they become sexually active or reach age eighteen; if those tests are negative, subsequent tests could be scheduled less frequently, if the woman's physician agrees.) In her own practice, Craighill gives Pap tests to women with multiple sex partners as often as every six months.

HEPATITIS

Even though a vaccine is available for the most common form of hepatitis, this disease still infects three hundred thousand Americans every year, some fifteen to thirty thousand of whom will become chronic hepatitis carriers. The virus causes inflammation of the liver, and its carriers can infect others even if they show *(Continued on page 332)*

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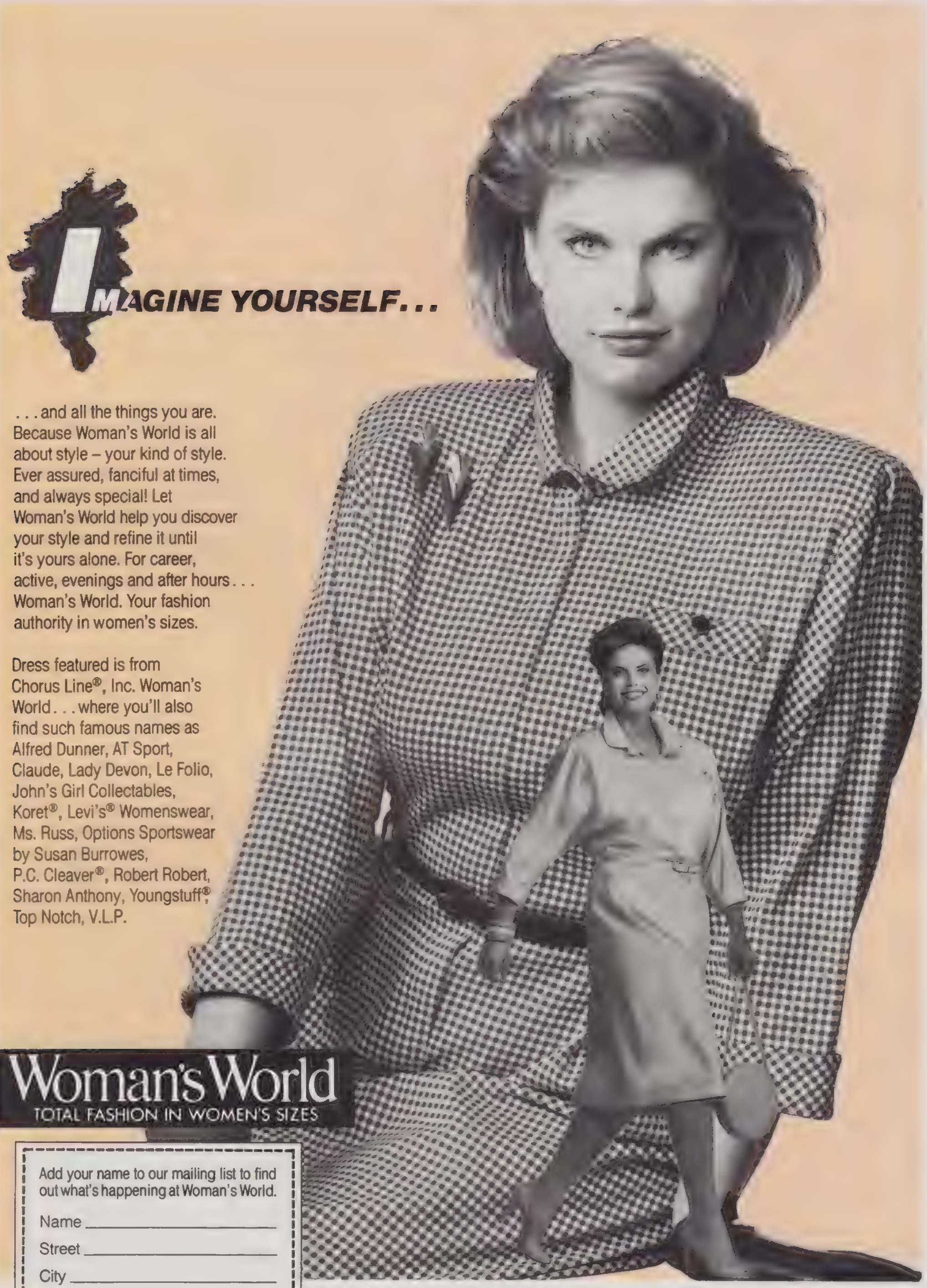
Cover: How artful! Form and color blend perfectly in classic but sensuous sueded silks from ANN W. 1X-3X. Shirt, $160. Skirt, $168. At Extra Special, Mt. Pleasant SC; Added Elegance by Edythe, Philadelphia PA; Woman's Corner, Merrick NY. Jewelry, Fortunoff, NYC. Belt, by Pearl. Bow, Anne Klein scarf.

Above: It's OK again to be feminine, and what looks best is femininity without frills. OUTLANDER frames the bare essentials in an off-the-shoulder cowl that's red hot in cool cotton knit, +1 to +3, $78. Skirt, $54. At Lazarus, Columbus OH; Joslin's, Englewood CO; The Bon, Seattle WA; Jeanne Rafal, NYC.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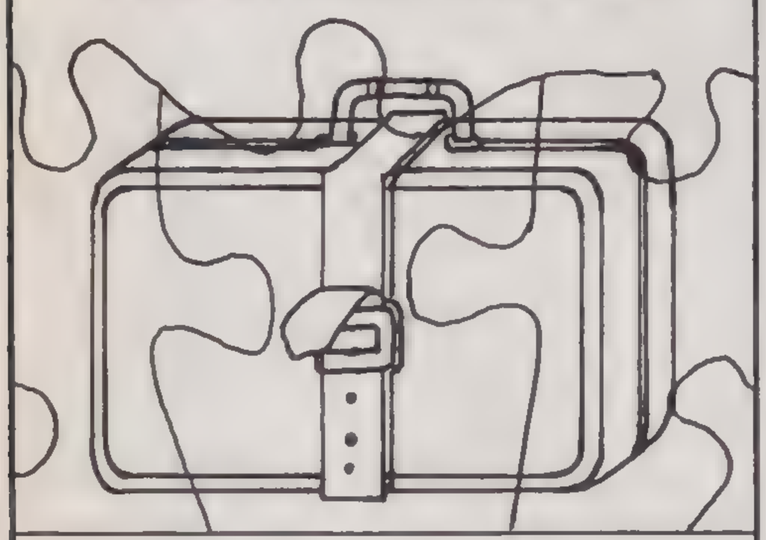

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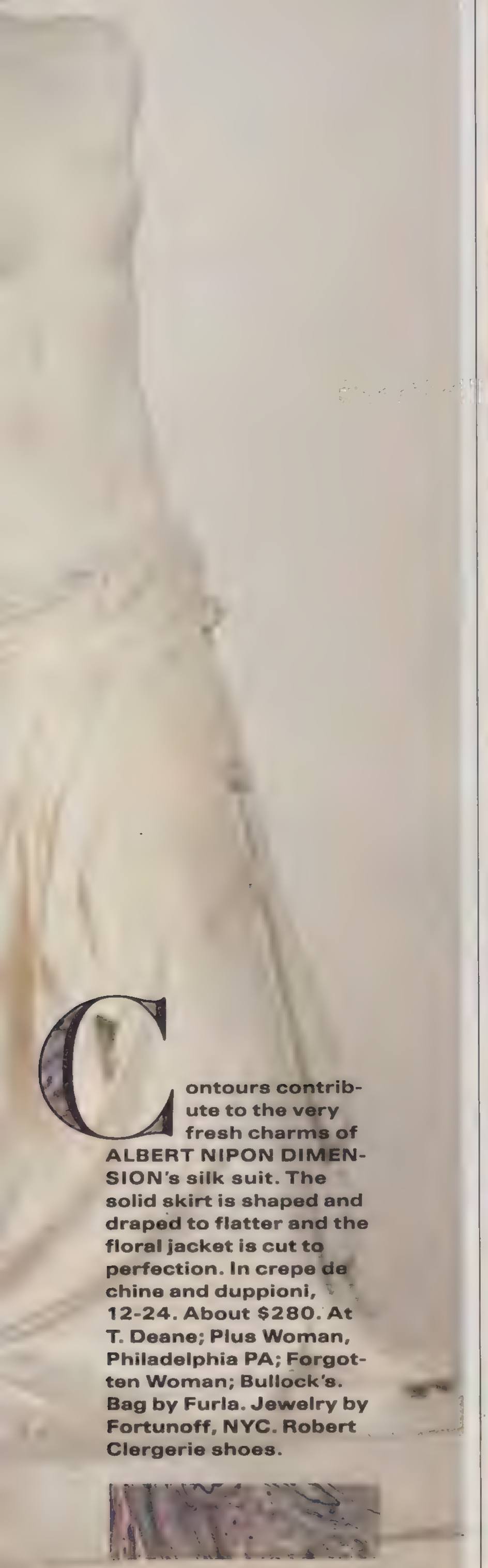

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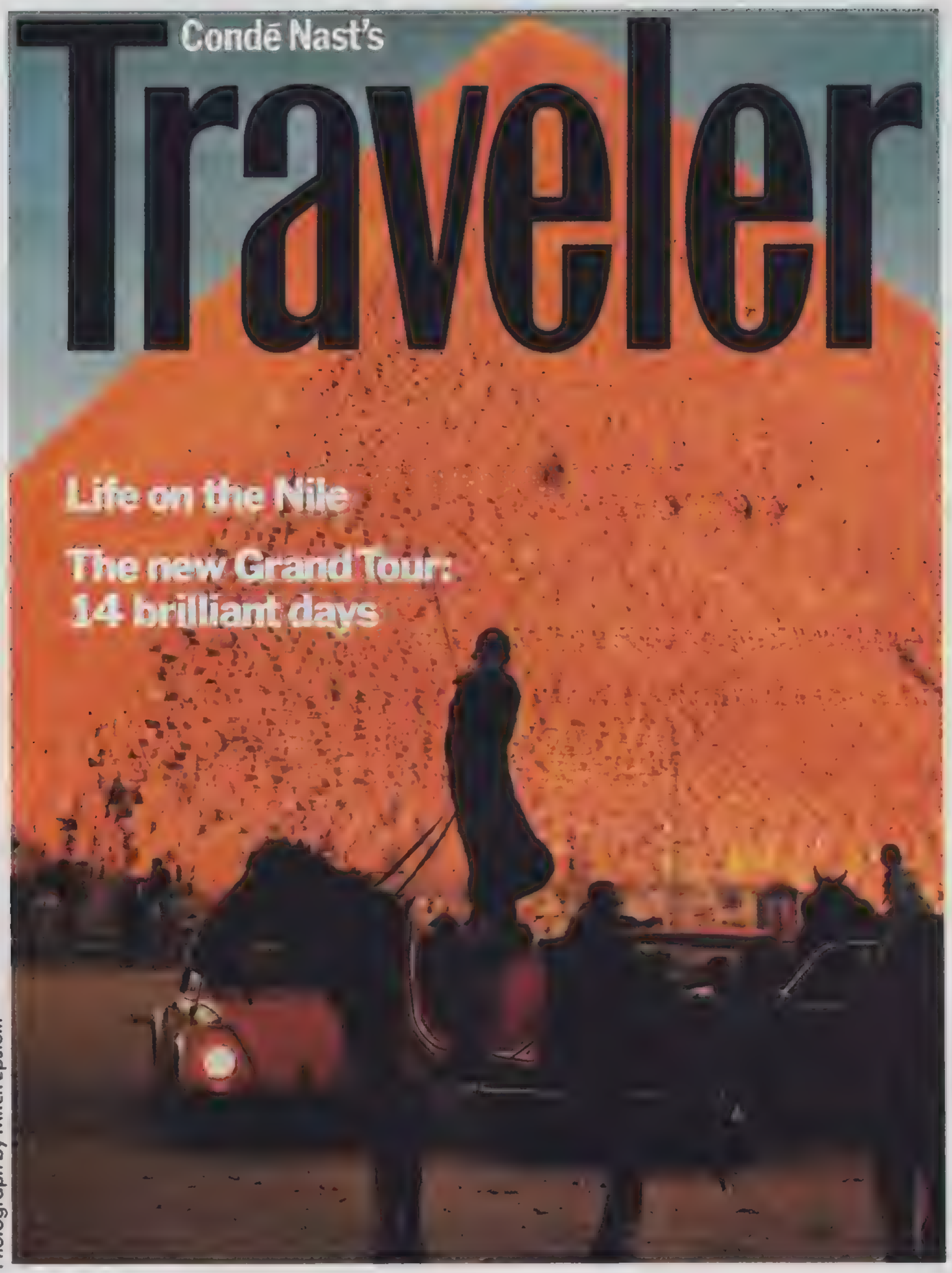

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VIRUSES

(Continued from page 330)

no symptoms of the disease themselves.

Hepatitis A, once called infectious hepatitis, is generally spread by contaminated food or water. The infection is relatively mild, and does not even necessarily cause illness; but it can, on rare occasions, be fatal. Hepatitis B, once called serum hepatitis, is carried in blood, mucus, saliva, feces, and sperm. It is transmitted through infected blood transfusions, sexual intercourse (especially anal intercourse), and other intimate contact. About 10 percent of hepatitis B patients go on to develop chronic hepatitis, which in turn can lead to cirrhosis, and perhaps to liver cancer.

In the past ten years, a third type of hepatitis has emerged. Until scientists are more precise, this disease is being called non-A, non-B hepatitis. Non-A, non-B can be diagnosed only through a process of elimination: if a person with hepatitis symptoms tests negative for type A and type B viruses, physicians infer that the patient must have non-A, non-B. Unfortunately, the lack of a screening test means that the non-A, non-B virus—which, like hepatitis B, is spread through blood—has become the major cause of post-transfusion hepatitis, a disease that affects at least 2 to 5 percent of people who receive donated blood.

A vaccine for hepatitis B, which accounts for one-half of hepatitis cases, is available for persons at high risk of contracting the disease—health-care professionals, homosexual men, drug addicts, and household contacts of carriers. Although some antiviral drugs, such as interferon and ara-A, have been used experimentally to ease hepatitis symptoms, there is still no foolproof cure.

SLOW VIRUSES

Unlike persistent viruses, such as herpes, slow viruses give no early indication of their presence—no fever, no aches, no elevated white blood cell counts, no immune response at all. They just produce a fatal illness seventeen months to thirty years after they are introduced into the system.

A few rare brain diseases have been shown to be caused by slow viruses: scrapie, which affects sheep and goats; and two related human diseases, kuru and Creutzfeldt-Jakob (C-J) disease. C-J disease killed choreographer George Balanchine. Because the brains of C-J and kuru victims resemble the brains of persons with Alzheimer's disease, a far more common form of brain degeneration, scientists have been searching for a slow virus that might help account for Alzheimer's.

Slow viruses pass from one individual to another in some rather bizarre ways. Kuru, for example, was transmitted within a stricken tribe in New Guinea when members ate pieces of the dead victims' brains and painted themselves with dead tissues as part of their funeral ritual. One person caught C-J from a transplanted cornea donated by an unwitting C-J victim, and seven people became C-J victims by using contaminated human growth hormone back in the days when it was manufactured from human pituitary glands. (Human growth hormone is now made synthetically.) But the vast majority of slow-virus diseases occur sporadically, and transmission cannot be traced to any cause.

RETROVIRUSES

This group of viruses is named for its backward ("retro") sequence of genetic replication as compared to other viruses. Because of the way it reproduces, the DNA made by the virus becomes part of the host cell's DNA, says John Coffin, Ph.D., professor of molecular biology at Tufts University. This, he says, "allows the virus to have a more intimate association with the cell."

Of the ten or so types of retroviruses that have been identified, only a handful infect humans. Of that handful, only two are known to cause disease. One is HTLV, which causes a rare form of lymphoma. The other is HIV, or human immunodeficiency virus, which causes AIDS.

With AIDS on the scene, even relatively harmless viruses become potentially deadly. HIV renders an AIDS victim's immune system impotent, so any infection that does not have a ready treatment can become a killer.

Most virologists now spend most of their time looking for a cure for AIDS. The answer will probably come in the form of a vaccine, but a viable approach remains elusive because of the idiosyncrasies of HIV.

"There are two known strains of AIDS virus, HIV-1 and HIV-2," says Bernard Moss, M.D., chief of the laboratory of viral diseases at the National Institute of Allergy and Infectious Diseases. "Between them there are very large differences. But even within the HIV strain, if you do a careful analysis of the DNA, you can see that every isolate is a little bit different." The differences, though small, are significant to the search for a vaccine, Moss says, because they occur on the protein coat that stimulates the body's immune response. "If you make an antibody against one type," he says, "it may not protect you against any other type."

Moss works with the vaccinia virus, the agent that causes cowpox and has been used for nearly two hundred years to protect people against smallpox. (The word vaccine, in fact, comes from vaccinia, the first virus used to prevent disease.) Moss has inserted into the vaccinia virus genetic information from several other viruses—hepatitis B, influenza A, respiratory syncytial virus, and rabies—and found that animals given these vaccines experimentally were protected against developing the diseases.

Moss has produced an AIDS vaccine by inserting genetic *(Continued on page 336)*

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(Continued from page 332)

information from HIV into vaccinia virus. His is one of several types of AIDS vaccines being readied for large-scale clinical trials. As of January, two vaccines have received FDA approval for human experimentation; both use proteins from the virus's protein coat to stimulate antibody production. One of the vaccines uses vaccinia virus. The other carries AIDS genetic material on a virus that usually attacks butterflies.

Meanwhile, Moss's vaccinia-virus vaccine has already been injected into humans in France and in Africa. The first person to try an AIDS vaccine was Daniel Zagury of the Pierre and Marie Curie University in Paris, who last spring took a dose from samples that Moss had sent him to use in monkeys. In response, his body reportedly manufactured antibodies against two different AIDS strains.

As they work aggressively to fight the ravages of HIV, virologists are making discoveries that will undoubtedly have spinoffs in the treatment and prevention of less menacing viral diseases. Discoveries instigated by AIDS research may someday be translated into more promising vaccines and antiviral drugs. In this way, research stimulated by the AIDS plague will probably ease the burden of many viruses for many people, for many years to come. ▽

AIDS: FEAR AND LOATHING

Fighting the epidemic of AIDS paranoia is proving as intractable as fighting the disease itself

BY ELLEN SWITZER

There are *two* epidemics sweeping the United States today: the disease of AIDS and the AIDS panic, amounting sometimes to outright paranoia.

Certainly the disease AIDS is frightening. There is no approved vaccine against it and no cure. It is usually deadly within periods of less than three years. First diagnosed in 1981, it was probably present, though unrecognized, in our population as early as the 1970s. By October 1987, more than forty-two thousand Americans had contracted AIDS, and about twenty-four thousand had died of it. Scientists now know that the virus can remain in the body for five years or more without causing symptoms, and they estimate that one and one-half million Americans may be infected, though seemingly healthy. These people can transmit the disease to the as yet uninfected. The virus, generally referred to as HIV (human immunodeficiency virus), destroys certain vitally needed white blood cells and leaves the patient open to repeated and potentially deadly infections, unusual cancers, and brain and neurological deterioration.

But along with this very bad news there is one important piece of reassurance: *AIDS is very hard to catch.* "It's infectious but not very contagious" is the way many scientists put it. Unlike other infections—from the common cold to measles to tuberculosis—it can be passed to an uninfected person by an infected one by only three routes: intimate sexual contact, exchange of blood or blood products, and to a fetus through the blood-

stream of an infected mother. To date almost all of those with AIDS or those who have tested positive for HIV antibodies have come from several distinct risk groups: gay and bisexual men, intravenous drug abusers, hemophiliacs (who were given medication made from human blood products) and their sex partners, and infants born to infected mothers.

Scientists in this and other countries have repeatedly reassured us that no one is infected by the virus from "casual contact," which means, among other activities, touching, hugging, casual kissing (although some warn against deep kissing when large amounts of saliva can be exchanged). Eating food prepared by an infected person will not transmit AIDS. One cannot get the virus from telephones, toilet seats, swimming pools, mosquitoes, sneezes, or any other object or activity that might spread a more contagious virus like the common cold.

There is ample evidence to prove these facts. Throughout this country hundreds of thousands of health workers have taken care of patients with the HIV infection, often unknowingly. Often, not even the most elementary precautions were taken. For instance, few dentists routinely used gloves when working on *all* their patients. Yet, to date, we know of only about twelve health-care workers, doctors, dentists, technicians (including those working with blood or blood products), nurses, or aides who did not belong to one of the risk groups who have tested positive for HIV antibodies. People who have lived with and cared for family members with AIDS have not tested positive for the disease either, unless they were also sex partners of the patients. Tests, of course, are run regularly on such individuals.

If AIDS were more than slightly contagious, one would certainly expect that every health-care worker who had accidentally received a needle prick from a virus-infected syringe would test positive. Not so. Out of tens of thousands of such accidental pricks, the Centers for Disease Control in Atlanta know of about six individuals who have acquired the virus. As Robert E. Windom, M.D., assistant secretary for health, put it on the ABC news program *Nightline*: "You really have to go out of your way to get AIDS."

Yet the AIDS panic can turn a group of normally well-intentioned parents into a raging mob when an HIV-infected youngster enters a local school under court order. In Arcadia, Florida, the Ray family, whose three hemophiliac boys had been exposed to the AIDS virus, were harassed, threatened, and possibly burned out of their home. The Rays finally left town. The mayor, George Smith, said that gay groups have prevented the government from acting against the spread of AIDS.

At one medical meeting, a young woman in the audience said she was sure that doctors protect their gay colleagues by giving false information to all the rest of us.

Police at gay demonstrations or parades often make it a point to wave their huge yellow gloves at TV cameras and to assure the crews covering the event that they are afraid to be there in the first place.

More importantly, medical care for people with AIDS or even those who are suspected of being in a high-risk group is often hard to come by, according to Robert L. Cecchi of New York City's Gay Men's Health Crisis. These people are sometimes turned away from hospital emergency rooms, even when they have symptoms of pneumonia. Ambulance drivers occasionally refuse to pick them up. When they do, they often wear special gear and refuse physical contact with the patients.

"Getting dental care for a patient with AIDS in New York City has been almost impossible," Cecchi says. Jack Rosenberg, D.D.S., who has had a very large practice of AIDS patients, has organized a consortium of NYC dentists and dental technicians who treat those who have the disease or who might be at risk. "Younger dentists, right out of school, will usually help," he says. "Many older dentists won't."

C. Everett Koop, M.D., Surgeon General of the United States, has indicated that even some physicians (he calls them "a fearful and irritating minority") are refusing to treat AIDS or HIV-positive patients. "Those doctors are threatening the very fabric of health care in the *(Continued on page 339)*

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AIDS UPDATE

(Continued from page 337)

United States,'' Dr. Koop said. Last November, the American Medical Association told its members that all physicians are obligated to treat patients with AIDS. ''A physician may not ethically refuse to treat a patient whose condition is within the physician's current realm of competence,'' even if the patient has been infected with the AIDS virus.

Last summer several pharmacies in large cities tripled the already steep price of AZT, the only drug approved by the FDA for the treatment of AIDS, charging up to $30,000 for a year's supply. ''They wanted to make sure that no one with AIDS comes into their place of business,'' Cecchi said; according to the New York State Consumer Protection Board, the situation has been improved.

Even after assurances from the U.S. Surgeon General that AIDS is not passed along through food, the U.S. Department of Agriculture threatened to test all of its food inspectors and to fire or transfer all those who came up positive for HIV.

People with AIDS and even those suspected of being at risk may be fired from their jobs, evicted from their apartments, abandoned by friends, families, and lovers. As a result, many who suspect they may have the virus refuse to be tested; the consequences could be too damaging.

Probes into the attitudes of the average American are not encouraging. Recent polls have shown that the vast majority feel AIDS patients should be treated ''humanely,'' but a substantial majority (from 60 to 75 percent, depending on the poll) wants *everybody* in this country to be tested for the virus, a procedure that would be prohibitively expensive and, for all practical purposes, useless. The test would have to be repeated every few months to try to make sure that new infections were picked up. And what would we do about more than a million men, women, and children who would test positive? Some of those polled felt that such people should be ''segregated''...but where and how? Deprivation of liberty in these circumstances is inhumane and probably unconstitutional.

Why are many people so panicked by AIDS that they are willing to forget ethics, common sense, law, and humanity? It may be that the scientific community is just not getting its message through. After all, when it comes to a deadly infection, most people want guarantees, and scientists are just not in the business of issuing those. As one doctor put it: ''Scientists never say 'never' . . . well, hardly ever.'' When asked, ''Doctor, can my child get AIDS from sitting next to a child with AIDS in a classroom?,'' the scientist will usually say something like ''It's never happened, and it's highly unlikely.'' The frightened parents hear that as ''It's possible,'' and panic.

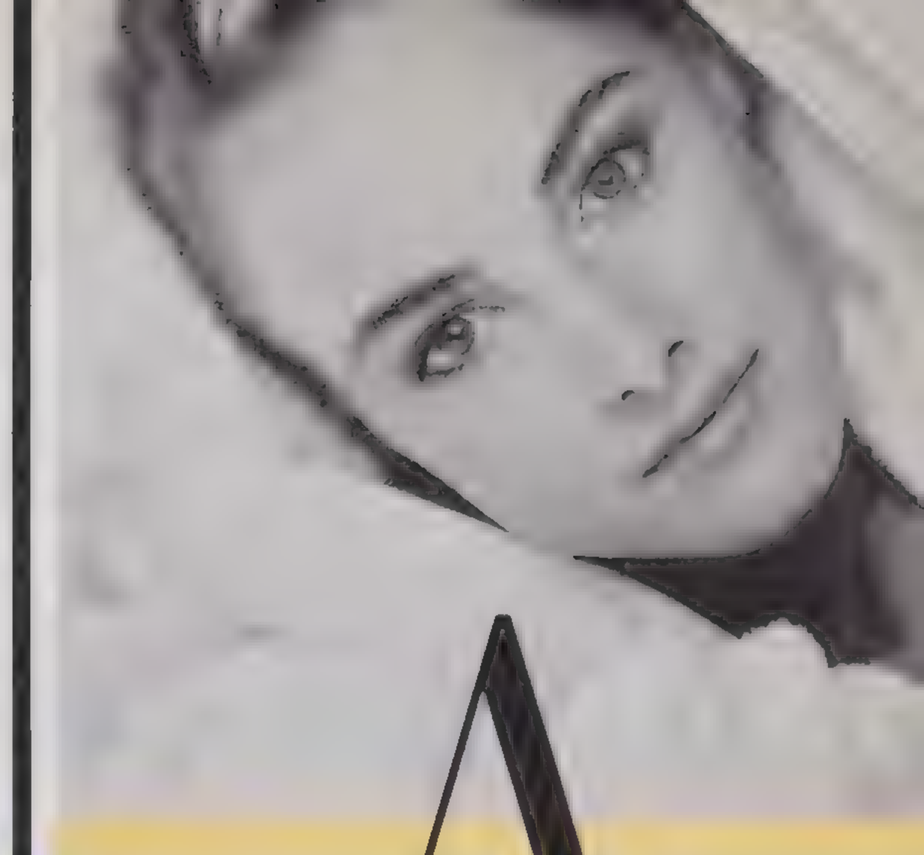
The panic is dangerous because, for this epidemic, education and what Mathilde Krim, Ph.D., a top expert in virology and founding chair of the American Foundation for AIDS Research, refers to as ''enlightenment'' are essential. That means we have to look at the facts, weigh them, and come to a rational conclusion about our own behavior and that of our society. Obviously some forms of behavior are out: promiscuous sex, unprotected sex with people we are not sure are uninfected, and certainly an exchange of intravenous needles. But panic reactions will drive those who have the disease and those who suspect they have it underground.

One example of enlightenment is shown by a young physician, Debra Spicehandler, M.D., medical director of the AIDS unit at St. Clare's Hospital in New York City. She has two children, ages one and five. She has directed the AIDS unit for more than two years, working there throughout her second pregnancy, until the day before she delivered her second child. She is not afraid to take blood from AIDS patients, give injections to them, examine them, talk to them, hug them. Every evening she goes home to her husband and children in the same clothes she wore at the hospital. She believes her lack of fear is justified by the scientific evidence she has seen and heard; but, of course, she will give no ironclad guarantees that AIDS is as hard to catch as she thinks it is.

Experts in public health feel that ''the AIDS paranoia and its threat to our civil liberties is more dangerous to almost all Americans than the AIDS virus,'' as Victor Sidel, M.D., distinguished university professor of social medicine, Montefiore Medical Center/Albert Einstein College of Medicine in NYC, put it at a meeting of the Irvington House Institute for Medical Research at the Rockefeller University.

For anyone wanting more information about all aspects of AIDS, there is an excellent publication, ''Confronting Aids,'' a report of the National Academy of Sciences, National Academy Press, 2101 Constitution Avenue, NW, Washington DC 20418; price, $24.95. ▽

> "Why are people so panicked by AIDS that they are willing to forget ethics, common sense, law, and humanity?"



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FOOD IN VOGUE

The Rainbow Room—nights at the top of New York.

BY BARBARA KAFKA

Champagne, Martinis, baked potatoes and caviar, and the Rainbow Room's glittering view; above, left: the sinuous Promenade bar

Glamour is not the first word we associate with restaurants these days. It was once: in the days when Fred Astaire movies were new, and women in chiffon dresses whirled around gleaming dance floors under sparkling lights. Men in dinner jackets drank Martinis while women sipped Champagne, and nobody was on a diet.

More recently, there has been a definite lack of places that are both elegant and fun. So, it is a good time to welcome back the Rainbow Room on top of Rockefeller Center (30 Rockefeller Plaza, NYC; 212/632-5100), the most glamorous dining and dancing palace of them all, which has been extravagantly reinvigorated by David Rockefeller, restaurateur Joseph Baum, and designer Milton Glaser.

For years, the Rainbow Room languished—a sophisticated lady turned into a plump matron. But now, high above Manhattan, its dance floor revolves once more, and people can dance to big-band music or enjoy a cabaret show. This may be the last place in New York City where it makes sense to get dressed up and have a ball.

I am not objective. I have always loved the Rainbow Room and was involved in its renovation. The restaurant/entertaining complex is on two floors. The sixty-fourth floor has private rooms designed to complement the streamlined Art Deco style of Rockefeller Center.

The sixty-fifth floor is the one that's open to the public. It contains the Rainbow Room, the Rainbow Promenade, whose spectacular curved bar overlooks the downtown skyline, and Rainbow and Stars, a small nightclub that overlooks Central Park. Rainbow and Stars offers two shows nightly. Along with drinks, the Rainbow Promenade offers a tasting menu that becomes more elaborate as afternoon turns into evening. Some of the best dishes are a Bavarois of salmon—a creamy molded mousse—served with smoked salmon; a robust duck confit with bean salad; and a foie gras vinaigrette. The Promenade is also where Sunday brunch is served.

And then, of course, there is the landmark Rainbow Room itself, with its breathtaking views of Central Park, the East Side, and downtown. Its food and service are "period" in the best sense of the word, reflecting an elegance and attention that many restaurants have lost. Main courses include tournedos Rossini topped with slices of fresh foie gras , and quenelles with a classic Nantua sauce; caviar and truffles are abundant. Waiters set dessert crepes aflame at tableside. An evening here is truly gala. What a delight it is to welcome back an old luxury.

A perfect example of our nationwide gustatory awakening is Minneapolis, where two brothers named Richard and Larry D'Amico, along with Steve Davidson, have introduced very elegant Italian cooking. They own a restaurant and a consulting business, and more projects are coming; the jewel in their crown is D'Amico Cucina (Butler Square, 100 N. 6th Street, Minneapolis MN; 612/338-2401), a world-class restaurant where Italian and American influences come together without a hitch.

The D'Amicos make carpaccio of venison or buffalo. In season, they stuff local morels and use various wild mushrooms to top everything from grilled chicken to fried polenta. It may be the influence of their Italian restaurateur father that keeps the innovative pizzas thin, crisp, and free of the excesses of some California creations. Theirs are topped with such combinations as sun-dried tomatoes, fontina, and plentiful fresh herbs. The cooking of the D'Amicos' Slavic mother may have provided a certain freedom. Certainly the ravioli she inspired, tender pasta filled with garlic-mashed potatoes and lavished with truffle butter, are as good as any pasta I've had in years; trust me and try it.

Sliced tenderloin with a salad of fresh herbs, at D'Amico Cucina

Top MARK JENKINSON, *bottom* Tom Berthaume Studio, photo by MARK LAFAVOR

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The art of the mantelscape . . . ceramic fantasies . . . Fergie and Andrew choose a decorator. BY BARBARA PLUMB

STILL LIFE WITH FIREPLACE

The mantelpiece, interior designers agree, is the focus of a room. Yet they part ways when they decorate them: Jean-Paul Beaujard favors a formal vignette—*à la française*—with matched vases and candelabra, mantel clock, mirror. "The flowers and candlelight reflected in the mirror," he explains, "make the room mysterious and romantic." Tom Scheerer at Bilhuber prefers a minimalist mantel with just one *blanc de Chine* vase placed off-center; for added drama, he might frame the chimney breast with molding and hang an elaborate gilt mirror within. Stephen Sills likes a more eclectic still life. For his own rare cream-colored mantelpiece, *left,* he created a garniture out of alabaster and bone-colored objects. "I didn't hang the mirror," he says, "because I don't like a staged, stagnant look. I like everything to be movable." When Sills entertains, the mantel shelf becomes a dessert and fruit serving board, the alabaster cachepots holding lemons, oranges, and figs.

Americans are doing the English look better than the English: Even Fergie chose one of us to decorate her house near London. She saw a Parish-Hadley interior here last year and recruited Sister Parish—who is going to have quite a task giving the young Yorks an air of Old Money.

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. . . Also from Panasonic, the ultimate desktop office, the KX-F115, incorporating speakerphone, answering machine, document copier, high-speed text transmitter; $1995. Both available at 47th Street Photo, NYC.

FEATS OF CLAY

A basket of wild strawberries for Susan Gutfreund, ballet shoes for Ann Bass—Long Island artist Clare Potter, left, cannot keep up with the demand for her life-size hand-painted earthenware objects. Clients love their playfulness—berries and fruit slices that lift out, ceramic gift cards. Fired and then painted, Potter's one-of-a-kind creations embellish as many houses in Europe as in America. Says Gutfreund, "I don't know of anyone making ceramics with this delicacy and ingenuity."

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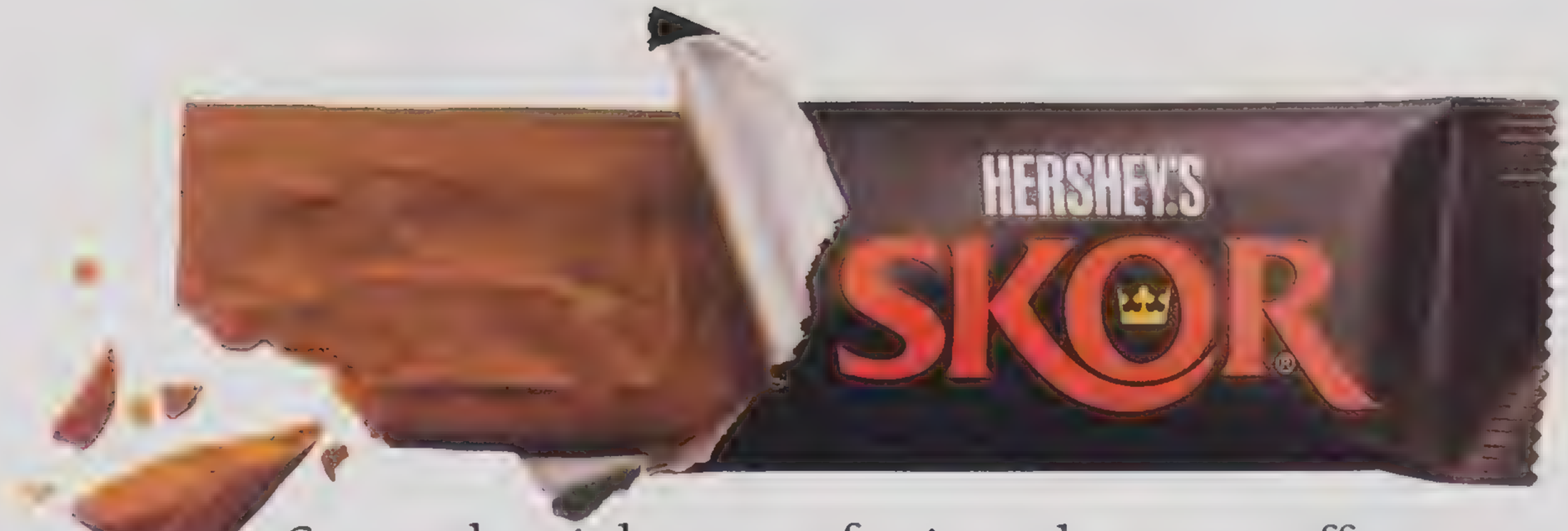

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THE BEST OF WINES

THE ROMANCE RETURNS

The Golden Age of Burgundy lives on in the elegant wines of Louis Jadot. BY MARTIN GERSH

Despite all my efforts to remain a detached critic, the extraordinary beauty of the entire range of Louis Jadot Burgundies overwhelmed me. Heroic in scale yet ultra-refined in texture, these elegant wines have immense charm and notable finesse, with vibrant, concentrated fruitiness and exceptional aging potential. Their ravishing, romantic beauty constantly reminded me of two wonderful early twentieth-century symphonies, Mahler's Fourth and Rachmaninov's Second: both large-scaled works release a continuous outpouring of absolutely gorgeous melody within the framework of an extremely complex four-movement symphonic structure.

From 1970 onward, sadly enough, numerous Burgundian vintners produced far too much wine while systematically and drastically reducing the vinification procedures that account for its intensity and longevity. As a result, in recent years we who adore Burgundies have all too often come upon watered-down, fast-maturing, short-lived examples characterized by thinner texture, depleted fruit concentration, and varietal flavor far less pronounced than that of their magnificent predecessors.

The Jadots, however, provide a splendid exception. Of the more than two dozen Louis Jadot reds and whites I evaluated, only the sublime Grands-Echezeaux 1952 dated from the post–World War II Golden Age of Burgundy, which ended in 1969, yet these superlative wines constitute a total departure from the "revisionist" Burgundies. In fact, Jadots are a present-day continuation of the old-style Burgundies, the most enchanting and magical wines I have ever known. For this survey I assessed Jadots from nine of the eleven vintages after 1969 in which good to great Burgundies could be made—1970, 1972, 1976, 1978, 1979, 1981, 1982, 1983, and 1985—and all of them, whether village wines, Premiers Crus, or Grands Crus, were outstanding.

I long fervently believed that no other contemporary red Burgundies could seriously challenge the longevity of Pierre Bourée Fils', but in Louis Jadot's at last they have met their match. Benefiting from a modest grape yield, prolonged skin contact during fermentation, and, except for the 1985s, three to five years of overall aging (with eighteen to twenty-four months of that period in small barrels), all the Jadot Grands Crus and Premiers Crus will have a useful life span of at least thirty to forty years. Furthermore, Jadot's other reds on less exalted levels demonstrated an ability to age gracefully for twenty to twenty-five years—an impressive achievement. These formidable wines, however, need very prolonged aeration or many more years of cellaring in order to develop fully their delightful taste characteristics.

The Jadot Chardonnays set the standard by which all other white Burgundies must be judged. Made from a moderate grape yield, with two to four years of aging, these fabulous whites should have no difficulty living at full strength for a decade or more beyond the vintage.

It is profoundly reassuring that wines of this caliber, which preserve the greatness of Burgundy, continue to be made today.

LOUIS JADOT REDS

Recommended: *Chambolle-Musigny 1978 ($28); Pernand-Vergelesses Clos de la Croix de Pierre 1985 ($17), 1979 ($16); Beaune-Theurons 1981 ($23); Nuits-Saint-Georges Clos des Corvées 1982 ($25); Nuits–Saint-Georges Les Boudots 1981 ($31); Beaune-Bressandes 1983 ($26), 1979 ($25); Beaune Les Chouacheux 1985 ($26), 1976 ($27); Beaune-Boucherottes 1985 ($26), 1979 ($25); Beaune Clos des Ursules 1983 ($26), 1978 ($26), 1972 ($55); Corton-Pougets 1978 ($32); Bonnes Mares 1983 ($50); Le Musigny 1979 ($55); Chambertin Clos de Bèze 1979 ($58); Clos Vougeot 1978 ($40), 1972 ($85); Charmes- Chambertin 1970 ($85); Grands-Echezeaux 1952 ($175).*

LOUIS JADOT WHITES

Recommended: *Meursault-Genevrières 1983 ($25); Savigny-Les-Beaune Blanc 1982 ($13); Puligny-Montrachet Les Combettes 1982 ($29); Corton-Charlemagne 1982 ($63); Chevalier-Montrachet 1981 ($59).*

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COLLECTING

The cult of Clarice: her "Bizarre" wares, once snubbed as "Kitchen Deco," are now the hot pots. BY PATRICIA LEIGH BROWN

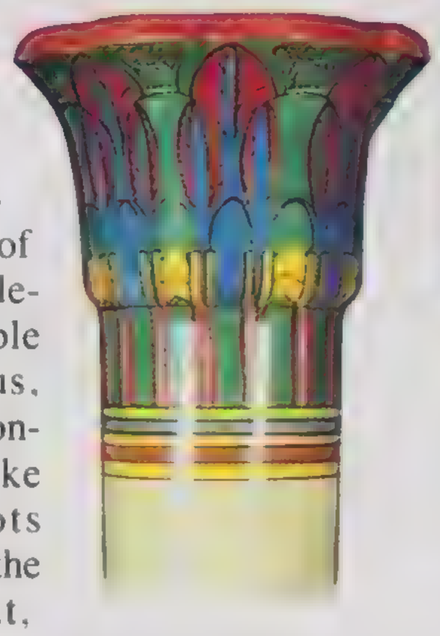
"Clarice Cliff and the Bizarre Girls" may sound like a Bette Midler backup group; but the once-famous phrase refers to a brilliant Staffordshire potter named Clarice Cliff whose wildly colored, boldly patterned designs streaked across the English domestic landscape in the 1930s. Fifty years later, her ceramics are feverishly collected, and they are the subject of a new book, *Clarice Cliff: The Bizarre Affair* by Leonard Griffin and Louis K. and Susan Pear Meisel, which Abrams will publish next month.

Though Cliff is not a household word in this country, her highly stylized "Bizarre ware" was hugely popular in England from the time it first appeared in 1928 through World War II. Bearing dreamy names like "Summerhouse," "Pink Roof Cottage," "Limberlost," and "Bird of Paradise," Cliff's work was at once completely ahead of its time and a direct reflection of it.

Some critics called it "a triumph of ugliness" and worse—"kitchen Art Deco." Cliff, a savvy marketer as well as a gifted artist, positioned her work as avant-garde and proudly christened her brash geometric designs "Bizarre."

If her career was romantic, her own life was no less so. Born in 1899, Cliff was a working-class girl with seemingly limited prospects. She started as an apprentice in the local enameling trade at age thirteen and learned how to paint pottery freehand. Her big break came around 1927, when the factory where she was working acquired thousands of ceramic pieces in outdated shapes, many with manufacturing defects. Under the encouraging eye of director Colley Shorter (a married man with whom Cliff was romantically linked for years—they later married) the young ceramicist came up with the idea of painting *(Continued on page 353)*

Cliff's exuberantly painted pots, clockwise from top: "Autumn" vase; "Inspiration, Aster" vases and umbrella stand; "Archaic" vase; "Honolulu" (orange) and "Rudyard" (blue) vases



Cliff's cubist-inspired vases, plates, teapots, and pitchers, hand-painted by a cadre of resolute women designers, are notable for their vivacious, irreverent style: honey pots shaped like beehives, teapots with triangles for the handle and spout, creamers and sugar bowls perched on wry triangular feet. Painted in bright oranges, aquas, yellows, purples, and pinks, her works abound in floral and fruit images, country cottage landscapes, and butterflies.

Top, center left MURRAY ALCOSSER/Louis Meisel Gallery *Center right, bottom* Harry N. Abrams, Inc.

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(Continued from page 350)

the pots freehand in pizzazzy colors to make them salable.

Soon, she was rewarded with her own line; and "Bizarre ware," painted by some sixty "Bizarre girls," was born. The pottery became the rage and was acquired by many celebrities. Like most design trends, however, Bizarre ware was not destined to last forever. Shifts in tastes, numerous production problems, and later, economic and design restrictions brought on by the war curtailed the demand. Bizarre finally went out of business in 1939.

Cliff died in 1972. It was about that time that the rediscovery of her work began in earnest as a small coterie of collectors, including the authors of the forthcoming Abrams book, began seeking out her ceram-

For an all-Cliff auction in London. devotees lined up by the hundreds

ics in secondhand shops and flea markets. Phyllis Pressman, a manager of Barneys' Chelsea Passage in New York City, began selling Cliff pottery in 1975. In 1983, hundreds of collectors lined up at Christie's in London for an all-Cliff auction that fetched record prices and established an international market for her work.

Today, the cult of Clarice continues, with the same pieces that sold for between $350 to $500 ten years ago now commanding $2000 to $3500, according to Louis Meisel (he and Susan Meisel are major dealers of Cliff's work as well as authors). Though some pieces can be had for $150 to $300, prices for major works—pieces in her most adventurous designs, such as "Night and Day" with its black skyscraper and purple and orange sun in a yellow sky, "Persian," "Inspiration," "Autumn," and "Lightning"—can range from $1000 to $10,000.

To Manhattan art gallery proprietor Penelope Hunter-Stiebel, former curator of twentieth-century decorative arts at the Metropolitan Museum of Art, Cliff's current popularity can be attributed to the "*joie de vivre* in the work." Poetically, perhaps, Cliff's work mirrors contemporary trends in architect- and craftsman-designed ceramics. Once again, ceramicists are using serious design ideas—infused with a healthy dose of humor—in household objects.

Mystified by the renewed appreciation of her work at the time of her death, Cliff herself would have been bemused by the current surge of interest—not to mention the prices. Yes, she probably would have called them "bizarre." ▽

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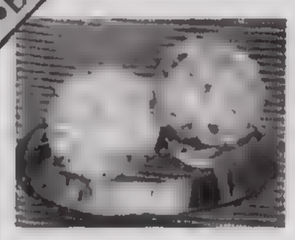

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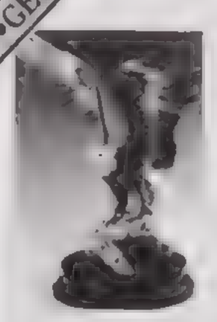

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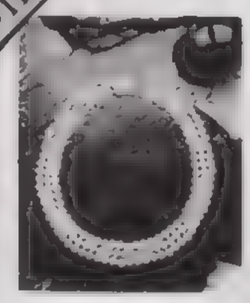

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Other Serendipity adventures set for this year are "An English May" (May 17-31), "Italian Villa Gardens" (May 18-June 1), "Rocky Mountain Wildflowers" (July 18-28), and "Castles and Gardens of Scotland" (September 7-21). For further information, see page 360; or call 617/354-1879. (Pictured: Corsican hill town near Calvi)

SIMPLY LENINGRAD

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Knightsbridge news

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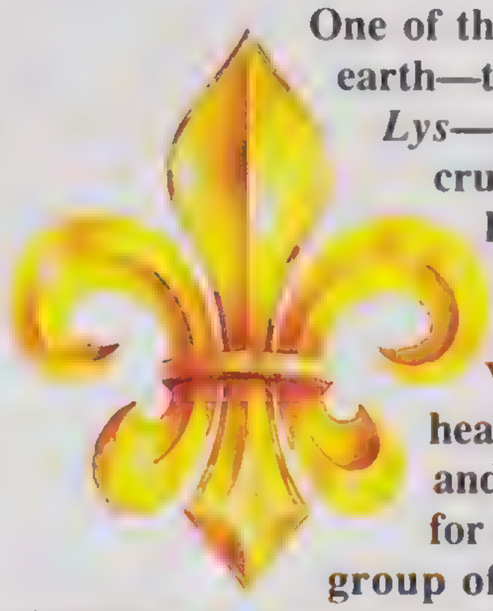

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TRAVEL

BONJOUR, ST. MARTIN

The French Caribbean as its old, charming self

BY LEE BAILEY

For me, the toughest time of the year is from about mid-January to the end of March; but the long frosty slide toward spring can be made more bearable by a quick little trip to the sun, even if only for a long weekend.

So how about St. Martin, FWI? I know it is sometimes crowded with tours and the like, but that's because it has one of the prime qualities I look for when I want to get away for a few days: accessibility—St. Martin is reachable by direct flights from many parts of our country. Its weather is generally reliable. And as for the tours, once there, you don't have to go where *they* go.

I suppose I qualify as an Old St. Martin Hand. I've found myself in and around the place every year now for more than a decade. And even during the past few, when my destination was nearby St. Barts, I'd have to pass through the island's Juliana Airport, coming and going.

To say I've seen a lot of change in the Caribbean over those years would be an understatement. The good news about St. Martin is that Juliana's once sluggish and grimy facilities have been replaced by a spanking new complex. While improving one's first impression of the island, the new airport also seems to have brightened the spirits of the local staff, which formerly could have been charitably characterized as glum to sullen. All is gleaming and smiles these days.

Now, to get the not-so-good news over with fast: Marigot, the waterfront capital of the French side, whose dusty appeal rested in its sleepy character, has been practically submerged in a recent building boom. What was a rather higgledy-piggledy mix of old and new has become a surreal jumble of shops, hotels, and outdoor eating places, all in the impossible clutch of relentless traffic. Only a real emergency would cause most regulars and locals to venture in that direction on weekends. (Philipsburg, the main town on the Dutch side, was long ago lost to duty-free shops—and to tourists disgorging from the many cruise ships that routinely call there.)

But wait, all is not lost. For once you plow through the chaos of Marigot and head up and over toward the island's leeward side, you are treated to what St. Martin has long been valued for: lovely vistas from quiet hills, all neatly marked and divided by stone fences, looking in some places like the French countryside that inspired them and in others almost like an island version of the African veldt. The hills, dotted by picturesque houses, roll down to meet impossibly blue water. Finally, St. Martin resembles its old, charming self.

After driving along roads that suddenly plunge and curve into palm groves and lushly foliated shallow valleys, you come upon the one-street village of Grand Case, overlooking and bordering a sparkling cove, with Anguilla *(Continued on page 358)*

Lee Bailey *is the author of five books on food and entertaining; his latest is "Lee Bailey's Country Desserts."*

TED HOROWITZ/Stock Market

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BONJOUR, ST. MARTIN

(Continued from page 356)

floating low on the horizon. Here you find no casino, no disco, no golf course. No kidding.

I'm told a sorely needed second street is being built to parallel the existing one, but we'll see. That one narrow road gives the village a kind of street life, part of which is watching local traffic magically unscramble itself over and over again.

Grand Case is bracketed by fairly sizable beach clubs, the kind of self-sufficient establishments springing up all over the islands, designed so their guests never have to leave. However, I'd trade the convenience of such places for a dash of improvisation. If you get curious about how those folks are spending *their* weekend, you can always hotfoot it over to one for a drink and/or dinner.

Staying in Grand Case puts you right at the beach, too—and you have access to all the low-key street "action." You'll find lots of restaurants; a couple of shops, among them the charming Pierre Lapin, which sells clothes, toys, accessories; and an occasional knot of bikes, trucks, and cars, ending with everyone's getting out and helping to guide the various vehicles on their way. Since everything you might want or need is within walking distance, you don't have to rent a car. (All the usual rental services are available, however, should you decide to go exploring.)

You'll find small guest houses and hotels sprinkled in among the other businesses. I'd recommend three, two on the beach and one across the street. The newer of the ones on the water is called La Belle Grand Case, with most of its accommodations facing the ocean. Almost all have a little sitting room, terrace, and kitchenette. Prices vary from $175 per day (sleeps three) to $395 per day for a two-bedroom apartment; there are also one-bedroom apartments for $220 per day, which can sleep four in a pinch.

Plans have been made for a restaurant; but, in the meantime, with a kitchenette, breakfast on your own little terrace is no problem. Or you may go over to the open-air dining room at the Hévéa guest house, which will serve you a delightful *petit déjeuner* consisting of melon, orange juice, sweet rolls, and toast with sweet butter and jam. And the coffee is very good.

The Hévéa is owned and operated by M. and Mme. Dalbera of Nice, France. It is about as spic-and-span as anything I have visited down there. Although not on the water, it is maybe a bit quieter for that. You are still only across the street from the beach.

Hévéa has a rather formal, but cozy, restaurant with very nice food—a pleasant change from dining on the water. (Yes, even water views can begin to look the same.) A favorite meal here is Le Pot au Feu Marin au Basilic, a mixed seafood stew with tomato, basil, and butter sauce; and for dessert, Le Flan de Coco au Coulis de Framboise, a coconut custard with raspberry sauce.

"In St. Martin, the hills roll down to meet impossibly blue water"

The guest house is small, which I find a plus, having only several suites called studios, each with a kitchenette, at $150 a night for two (plus a few without kitchenettes for $90). Very reasonable indeed. And all are air-conditioned.

Toward the middle of town is Chez Martine, the oldest and most traditional of the trio. All its eight rooms look onto the beach in one way or another. The upstairs rooms are the best, but still only cost about $90 a night for two.

Before I mention restaurants, let me say a word about the *(Continued on page 360)*

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BONJOUR, ST. MARTIN

(Continued from page 358)

food in general hereabouts—including St. Barts and Anguilla, which turn out some of the best food in the islands. Now, too many people expect the local cuisine to rival what is available in large American and European cities. The truth is that this comparison would be unfair.

Over the years, I have found the best meals are based on the local produce, fish, and seafood, or anything imported regularly enough for the quality to be consistent. Wonderful red snapper, grouper, yellowtail, dolphin, saltwater crayfish or *langouste* (like our lobsters, except that they do not have claws) are all brought in from the surrounding waters. (You occasionally see things like turbot on a menu, which makes me want to ask, For heaven sakes, why?) There are good tomatoes and *christophines* (a vegetable like squash), sweet pineapple and chewy coconut, marvelous local breads with French butter, imported cheeses, leeks, and chocolate from Holland. As long as you order these things, prepared in the simplest possible manner, you can't go wrong. The only disappointing meals I've had are those that have been too ambitious. At such times, the overly prepared food reminded me of a 'fifties version of second-rate French cooking. Too much sauce, too many untypical ingredients—you get the drift.

So go for grilled food with light sauces, simple vegetables, crisp salads, and lovely fruit desserts. If you do, I guarantee that you will leave the table contented.

There is lots of decent wine around, which brings me to Le Ritz Café, one of the first restaurants you encounter on your way into town. New on the scene, it is notable for its rather overripe decor, which contrasts nicely with the panoramic view that the dining room and terrace afford. But its real claim to fame is its remarkably extensive wine list. Open for lunch and dinner, this might be the place for a little (expensive) wine-tasting fun. You can even go down from its long terrace to sun on the beach at lunch. Try fish with green peppercorns, followed by a cool mousse for dessert.

On the beach, right next door to La Belle Grand Case, is the Rainbow, a restaurant that many island regulars seem to like best. I've certainly had plenty of good meals and good times there over the years. It's very inviting, and the food is consistently satisfying. The menu changes, so ask what is good. You can even have a decent steak there if you get a craving for such a thing.

Closer to the center of town, you will come upon Le Tastevin. If you arrive before about 12:45, you might be able to get one of the tables right at the edge of the water. Here you'll find very good grilled fish and seafood done on skewers: Brochettes de Fruits de Mer. They also have a festive-looking house cocktail that's based on Champagne, but unless you like those kind of Trader Vic's concoctions, stick with rum or wine. You'll find tasty fruit sorbets for dessert.

> "Here in Grand Case, you find no casino, no disco, no golf course. No kidding"

There are many more places, but I think if you ask for a recommendation at your hotel, you can't go too far off the mark. Especially if you stick to my island eating rules. If fish and seafood are fresh and freshly grilled, what can be bad? You can always add your own lime and a dab of butter.

So take your books and your suntan lotion, and plan to do nothing but eat, sun, and swim. Or, at most, maybe a little gentle snorkeling right off your own beach—before taking your nap. ▽

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TRAVEL

THE LUSH LIFE

Starting over in Sonoma County: not just another pretty place

BY RICHARD ALLEMAN

Sonoma has always been one of California's most seductive escapes. Less than an hour north of the Golden Gate Bridge, the county has everything one expects of Northern California: lush vineyards, awesome redwoods, a spectacular coastline. The only problem was that, until recently, scenery was pretty much the whole story. For a memorable meal or place to stay, travelers headed over to the Napa Valley—or down to San Francisco. In the last decade or so, however, the picture has been changing as increasing numbers of savvy city folk have started over in Sonoma County, hooked on the freshness of places like Healdsburg, Jenner, Guerneville, Santa Rosa. Artists, writers, winemakers, chefs, innkeepers—these transplants are a passionate bunch, concerned less with money than with the quality of the work they do, the community they live in. Thanks to them, Sonoma is the newest frontier of the American Dream.

Just across the Marin County border, Sonoma's new sophisticated style turns up at the Sonoma Coast Villa, which opened in 1985 near the town of Bodega. Surrounded by rugged ranchlands, the Villa is a discreet resort with six suites set back from a patio and swimming pool. Across the patio, a Spanish-style building houses the sunny bar and dining rooms of the Blue Boar Restaurant. Here, waiters in California formal—*no* jacket—serve elegant food: paper-thin paillards of salmon with red and golden caviar, tiny Sonoma lamb chops, colorful vegetable terrines. Vivaldi and Mozart are the composers of choice for background music, and wine is the topic of many conversations. Appropriately, an extensive wine list provides plenty to talk about.

Besides its wine list—which ranks among the top one hundred in the U.S.—the John Ash & Co. restaurant over in Santa Rosa is famous for the way that its founder, John T. Ash, takes advantage of the rich variety of fresh meats, game, fish, and produce found in Sonoma County. After studying with chefs in France, Ash scored a hit with food critics when he opened a small wine shop/restaurant in a shopping center in Santa Rosa in 1980. Today, success has taken him into a glamorous Mediterranean villa that overlooks acres of vineyards laden with Pinot Blanc and Sauvignon Blanc grapes. Here, Ash amazes with *(Continued on page 366)*

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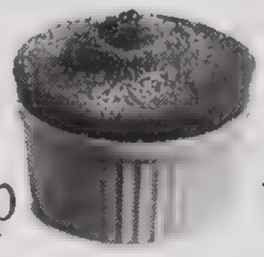
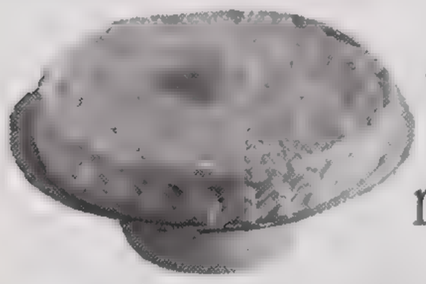
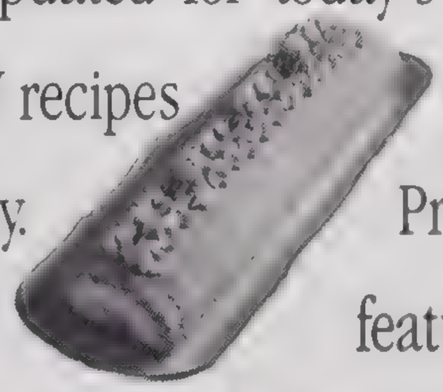
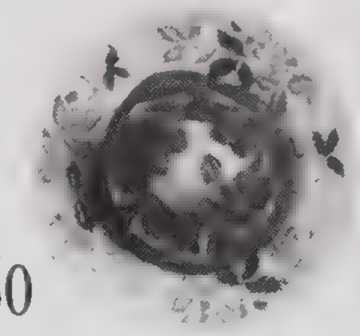
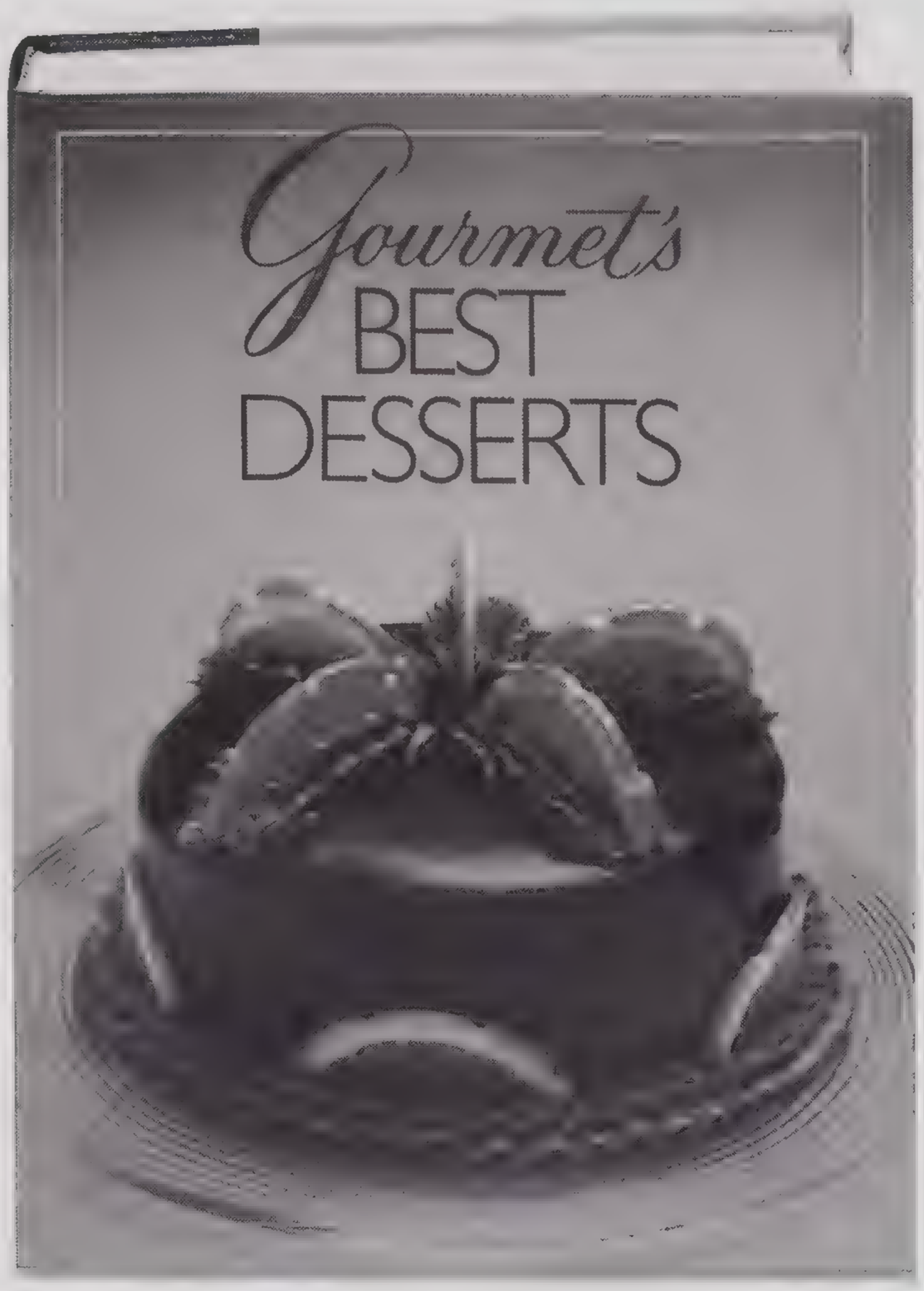
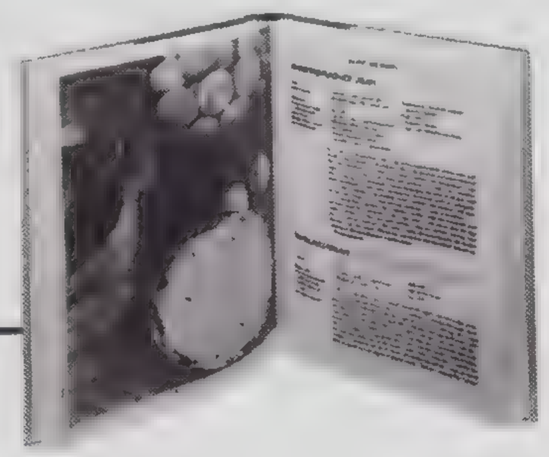
Introducing a new temptation from the kitchens of GOURMET. If only the Chocolate Soufflé  on this page were real. If you could dip your spoon into the Lemon Sherbet in Crêpe Tulipes…savor the Orange Dacquoise…sample the Ginger Walnut Roll with Molasses Cream…if you could only have one  taste, then you wouldn't need to read any further. ◆ Because all we'd have to tell you is that the recipes for those desserts, plus 600 others, are gathered in an extraordinary new cookbook: GOURMET'S BEST DESSERTS. ◆ This remarkable book brings you 25 years of the best of GOURMET's dessert classics, from simple to spectacular, updated for today's new equipment and techniques. And there's an extra bonus! Almost 100 NEW recipes  developed just for this volume! ◆ The book  itself is a beauty. Printed on heavy stock bound with wipe-clean hard covers, it features more than 600 pages, and over 60 irresistible color photos. ◆ We can't make these marvelous desserts real—but *you* can. Order GOURMET'S BEST DESSERTS now, and give your dinners the fabulous finale they deserve.





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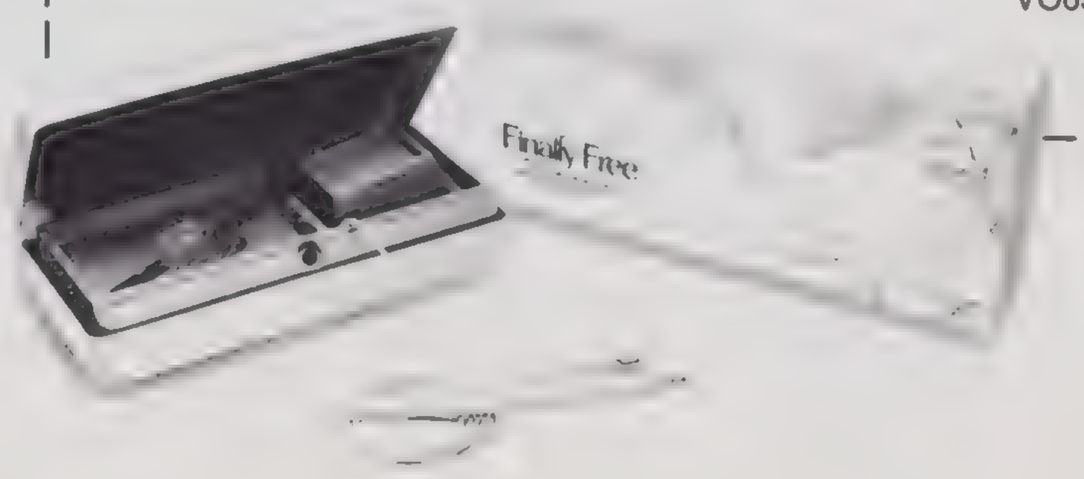

THE LUSH LIFE

(Continued from page 362)

cold lavender-blueberry soup; Roquefort ravioli with fresh pears and leeks in a mulled wine broth; and chicken-apple-curry sausages.

Adjacent to John Ash & Co., the three-year-old Vintners Inn has luxe rooms with beamed ceilings, fireplaces, country French fabrics and antiques and is also convenient for travelers who want to check out Santa Rosa's many attractions: hot-air ballooning; beautiful Victorian mansions (many of them now bed-and-breakfast places); the former gardens of botanist Luther Burbank; the country's largest goat-cheese factory (supplier of *chèvre* to Wolfgang Puck, Alice Waters, Jeremiah Tower, et al).

Nearby, Matisse is an unpretentious French/Californian restaurant featuring a prix-fixe dinner menu that practically gives away a starter (like crawfish bisque with chervil and tiny sweet red peppers) with a main course (perhaps grilled local duck with elderberry sauce) for $16.

About twelve miles north of Santa Rosa, the little town of Healdsburg—with its pretty plaza shaded by redwood, orange, and palm trees—is often overlooked by travelers. Located at the crossroads of three of Sonoma's richest wine-producing regions—the Alexander, Dry Creek, and Russian River valleys—Healdsburg is a logical jumping-off point for an idyllic day of winery hopping. One jaunt follows Sonoma County's pastoral Westside Road for eighteen miles between Healdsburg and Guerneville. Before setting out, go first to the Healdsburg Plaza and pick up the makings for the perfect picnic from the Downtown Bakery & Creamery (run by the pastry chef from Chez Panisse in Berkeley) and the Salami Tree Deli next door.

Then, head for the historic Simi Winery to taste its famous Chardonnays and tour its high-tech facilities hidden inside a massive turn-of-the-century stone building. Afterward, drive south along the Westside Road —alongside orchards, horse farms, and the Russian River—and picnic either on the sunny terrace of the tiny J. Rochioli winery, or beside the duck pond at Hop Kiln next door. Farther along, try the late-harvest Zinfandel at Davis Bynum, then cap off the afternoon with Champagne—from the Korbel Champagne Cellars outside Guerneville.

Fourteen miles west of Guerneville, at Jenner, the Sonoma scenery changes dramatically where the shimmery lead-grey Russian River meets the foamy blue Pacific. From here, the drive north along Highway 1 is one of the most spectacular on earth. At certain points, the road winds a thousand feet above the sea, and driving seems more like flying. Occasionally, a huge chrome "big rig" loaded with gigantic redwood logs hogs the highway. Most of the time, however, the only signs of life are the cows and sheep that graze on barren rock-studded hills. There is something intensely lonely about this edge of the North American continent—which is one of the reasons the new Timberhill Ranch north of Fort Ross is a welcome surprise.

A mile from the ocean as the seagull flies, but closer to five along a winding inland road, Timberhill is the labor of love of two San Francisco couples who gave up the corporate world for the wilds of north Sonoma. What they have created on eighty woodsy acres is both a working ranch and an extraordinary hideaway resort. Guests at Timberhill—never more than twenty—stay in cottages that have neither TVs nor telephones but do have thick carpets, handmade comforters, brick fireplaces, coffeemakers, large decks, and, always, fresh flowers. Breakfast—thick orange juice, melon balls, fresh pineapple, marvelous muffins, and sensational pumpkin-walnut bread—is brought around to the cabin on a wooden tray. Dinner, a lavish six-course affair, is memorable in the candlelit dining room of the main lodge. Activities at Timberhill range from tennis (two courts) to swimming (forty-foot heated pool) to hiking both on the property and on nearby public parklands.

The ultimate in Sonoma County seclusion lies another fifteen breathtaking miles up Highway 1 at The Sea Ranch. Conceived in the late 1960s, The Sea Ranch is not a resort per se, but a landmark planned community encompassing five thousand acres of sweet-smelling woods and meadows along a ten-mile stretch of windswept wild Sonoma shoreline. Although there has always been a lodge for travelers, the smart new way to appreciate the place is to rent one of the weathered wood-and-glass houses that fit unobtrusively into the stark, untamed surroundings. Surprisingly inexpensive, a two-bedroom/two-bath residence with hot tub, fireplaces, and ocean views can be had for as low as $200 for the two-night minimum stay.

Once ensconced in your house, you're totally on your own—free to read, walk, beachcomb, or finish your screenplay. For the terminally active, there are two recreation centers, each with a heated swimming pool and tennis courts. There are also the possibilities of golf, fishing, horseback riding, and good food at the St. Orres inn in the nearby town of Gualala. But, best of all, there is this ravishing land and seacoast, this glorious isolation.

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Built on the site of ancient Thebes, the Temple of Luxor (above and below) was recently the set for an extravagant "Aida"

THE ETERNITY OF EGYPT

Baffling, sensuous, and temperamental, Egypt, like a difficult mistress, defies expectations

BY MICHAEL SORKIN

Since we returned from the trip to Egypt, we've naturally been called upon to tell the story. As happens after you've tried to produce a spontaneous narrative half a dozen times, we've fallen into certain routines, edited things, accumulated a stock of incidents and phrases that we trot out when we need to recount our adventures. It's a natural response to an overwhelming experience.

"Was it what you expected?" people often ask. Confronted with the same query, Gustave Flaubert wrote his mother from Egypt, "You ask me whether the Orient is up to what I imagined it to be. Yes, it is; and more than that, it extends far beyond the narrow idea I had of it. I have found, clearly delineated, everything that was hazy in my mind. Facts have taken the place of suppositions—so excellently so that it is often as though I were suddenly coming upon old forgotten dreams." It's an interesting metaphor, the Orient (as the Mideast was called) as a clarified dream, accounting for ideas the traveler brought along rather than provoking new questions.

In our case, for instance, we notice we tell people that the Egyptians were very punctual, that all our appointments were on the dot, that the trains and planes adhered rigorously to schedule. Our expectations had been different. Underdeveloped, Third World, Arab—the anticipation was that things simply wouldn't function as they do in the United States, never mind that no flight's been on time here in years.

We left punctually on EgyptAir from New York City. Before boarding the plane, we were issued boxes with a flight's ration of liquor: two splits of wine, a miniature of gin, and another of Scotch. It's a way of satisfying Moslem strictures: They don't actually serve liquor on the plane; you bring it with you from New York. The long flight in this way offers a first vision of accommodation—not to contradiction exactly, but to a richness.

Along the drive from Cairo airport is a compendium of *(Continued on page 370)*

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THE ETERNITY OF EGYPT

(Continued from page 368)

the kind of architecture and landscape that you see in those Sunday-supplement advertising spreads touting the new industries and institutions of some modernizing nation far away. Divided highway, heroic monuments, military and civil installations, the presidential residence, many Mercedes-Benzes, etc. And then the city, surprisingly compact, monochromatic, crumbling into sand. The building materials all come from the desert, different tactics for binding sand: concrete, brick, stucco, stone.

The sense of palimpsest—of thousands of years of layering—comes almost at once. It isn't just the superposition of ancient, Islamic, and European building; it's the tension that results in the sometimes-strange complexities of the culture. We spent a day touring modern Cairo with an architect friend, looking in particular at the beautiful "Orientalized" Parisian apartment blocks and commercial buildings from the early twentieth century. Our first stop, though, was the construction site for a park our friend was building in an older part of town. We were greeted by the project engineer, a woman in her early twenties. It was an encounter that would have been less likely in America, a woman in this "man's" job. But we were struck by something else: The engineer was dressed in traditional Moslem attire. Our instinct was to see incompatibility, and perhaps, at some level, there was. But mostly, the reaction betrayed assumptions we'd imported. She was perfectly comfortable.

At night, Cairo is dark. The power of a nation can be measured in the incandescence of its streetlights. Our first evening, in Tahrir Square, we walked through crowds that were only dimly visible. There was noise, but the pitch was uniform and the words incomprehensible, for us simultaneous tone and silence. The feeling was incredibly sweet. As I write this, I find myself falling into an Orientalist trope, the sensuousness of the East. But there is something voluptuous about the dark. Walking in the dark through a crowded city is too rife with dread to be enjoyed in America. In Cairo, we felt the crowds protective, felt at one with the human medium through which we moved.

The Orientalism charge is tough to dodge. After all, its classic genre is an account of a journey. Sailing up the Nile, we read Flaubert's Egyptian diaries. Interpolating his experience between the ancient, four-thousand-year-old culture and our own was, among other things, a way of making time comprehensible. Instead of a leap of four thousand years, we looked back less than one hundred and fifty and gazed through a set of eyes that helped calibrate our own vision of the same sights.

Flaubert's visit was in the company of his friend Maxime du Camp, who—with an incredibly cumbersome camera and plates—made documentary photographs of the ancient monuments. This vision of the encumbering camera accords with my view of photography. I took a camera, incited that Egypt would be "too good" to leave unrecorded. Happily, the apparatus broke one morning, at Hatshepsut's Temple; and I was spared the need to fret further over slides. My wife, Joan, was disappointed, wanting photos—especially of us—as mnemonics. She's right, of course, and I already miss having some of those standard corroborating shots—on a camel, in front of the pyramids. Fortunately, we do have a few snaps, taken by friends met *en voyage* or by commercial photographers outside the temples.

Egypt is filled with graffiti, both ancient and modern. Much is from the nineteenth century and, like reading Flaubert, the sight of the elaborately carved initials of a Frenchman of a hundred years ago retains the fascination of a nearer bygone, adding to your direct experience a shared experience. Indeed, it isn't merely the contempt of European imperialism that leads to the impulse to deface. Confronted with the almost incomprehensible grandeur of ancient Egypt, one is tempted simply to make a mark, to capture a bit of it.

There are large marks and small. Regnant imperialism graffitied its colonies with European architecture and institutions. We passed several delightful hours with an Egyptian judge whom we met in Aswan, discussing (among other things) the foundations of modern Egyptian jurisprudence in the Napoleonic code. As we sat on the terrace of the Cataract Hotel, a fabulous nineteenth-century pile, watching the gliding *feluccas* (sailing ships), he also told of his childhood crush on the beautiful Odette, the daughter of a man who ran a gambling parlor in a villa visible on the opposite bank.

But I digress. If the French legal system was an enormous mark on Egypt's social life, the largest physical mark carved into the soil of Egypt is the Suez Canal. It is platitude to observe the linearity of Egypt, the shaping of its physique and consciousness by the Nile, but it's nonetheless impressive and true: Imagine a country dependent for its life on the vagaries of a single river. Suez is an analogue for the Nile and a metaphor for the European presence. Saline, it transits Egypt without fertilizing its banks, using the country as a convenience. Those ships sailing from the Red Sea to the Mediterranean are like huge tourists, passing through but ever apart.

Among the rites accompanying the opening of the canal in 1869 was a commission to Giuseppe Verdi for the composition of an opera. The result, of course, was *Aida*, which had its premiere in Cairo in December of 1871. Our trip was timed to coincide with the first outdoor production of the opera in Egypt, set in the magnificence of Luxor Temple last May. The event—organized by Fawzi Mitwali, an Egyptian-born Viennese entrepreneur—materialized in a maelstrom of controversy. *(Continued on page 372)*

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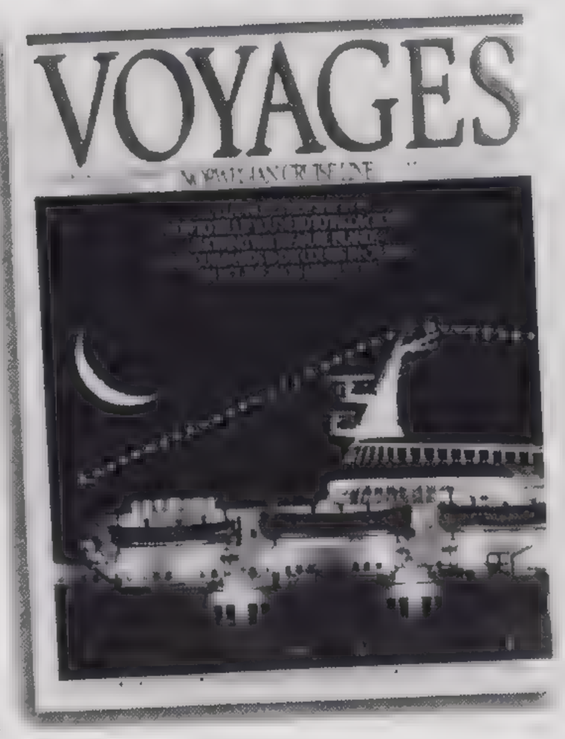

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THE ETERNITY OF EGYPT

(Continued from page 370)

For starters, ticket prices were ludicrous. The cheap seats were $335 a pop, and the best were $725, guaranteeing that the opera would be a bubble of impenetrable privilege in a country where these figures come close to average annual incomes. Predictably, the word "profiteering" formed on many lips. The organizers countered that the prices were required by the cost of the production, alleged to be ten million dollars. One of the reasons for the cost, one assumes, is that the production was mounted without Egyptian participation, excepting several hundred supernumeraries provided by the Army. Indeed, in an interview, the Austrian publicist railed against the incompetence of the locals, their inability to comprehend the standards demanded by such high art.

The event was by turns fascinating, beautiful, and obscene. Arriving on a stunning moonlit night, we found the temple ringed by troops and policemen. They were there, of course, to keep people out. Also excluded were the sounds of the Moslem call to prayer. By arrangement, the minaret loudspeakers of nearby mosques were unused during the performance—Egypt deferring to a representation of Egypt. The opera itself was scruffy and ill-sung; meek and embarrassed, it seemed, to stage its kitsch histrionics in so overwhelming a setting. Verdi's genius was everywhere subverted by the frailty of that nineteenth-century Western view of the place. Disbelief simply would not be suspended as we sat there, watching a second-rate Italian soprano in blackface, standing in front of a canvas obelisk, trying to be heard over the deafening silence of history.

We had another experience of this sort of acquisitive masquerade. One of the traditional evening events on Nile cruises is a "native" evening. After a meal of traditional foods, passengers are encouraged to dress up in Egyptian costume, in fezzes, *djellabas*, turbans, and Nubian jewelry, most of it bought that day. We demurred in favor of a quayside stroll in Edfu, a small city between Luxor and Aswan, and site of a major temple. Several boats were tied up near our own, and they, too, were conducting like festivities. As we returned, we noticed the riverbank was lined with ragged children, staring into the windows of the boats at the costume party, watching Egypt being represented to them. Sitting at *Aida*, the image came back to me over and over again.

Which isn't to say the opera wasn't beautiful, too. The incredible temple rose mesmerizingly near. And, during the second act, a wind picked up, blowing clouds of sand across the set, threatening lighting towers and scenery. A horse, veteran of the triumphal march, was spooked by the sandstorm. Unable to control him in place, the rider leapt onto his bare back and raced with mad abandon across the stage and into the night. Applause was thunderous, and it wasn't simply for the rider's skill and bravado. The accolade was for Egypt, so much greater, so much more indelible than any recall of it.

Getting and Staying There

We flew EgyptAir, which has the only nonstop service between the U.S. (New York City) and Cairo; it also serves seven cities within Egypt.

In Cairo, we stayed at the Nile Hilton—probably the best in town if you're granted a Nile-side room, much less satisfactory if you're relegated to the newer annex; there was considerable obfuscation about availability. In Aswan, the place to be is the old section of the Cataract Hotel, incredibly evocative and atmospheric, its terrace one of the world's great spots. In Luxor, the Winter Palace, whose vintage and original magnificence compares with the Cataract, is badly faded.

Our Nile cruise was on the Oberoi Hotel boat. It was well-run in every respect, and the guide—an archaeology graduate of Cairo University—was extremely knowledgeable. By mid-May, the deck of the boat gets too hot for real enjoyment of cruising's indolence.

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VIEW

RIGHTS OF SPRING

The right pieces, done in a new way.
Here: what makes it, who does it best

Strong arm: sleevelessness

What does it best: A sleeve that's chopped straight from the shoulder or falls a bit off.
Who does it best: Many. For night, Alaïa, *left;* for day, Chanel's mock turtleneck. Strong versions show up at Versace, Ferre, Shamask.

Perfect pants

What does it best: Pants softer, wider at the hem, with a higher waistband, a classic sense.
Who does them best: This season, Alaïa (his eased-up trousers, *above*), Armani, Ralph Lauren, Gaultier.

Sharp curves: bodysuits

What does it best: A narrow top for a dress or pants.
Who does it best: In a variety of guises, Gaultier (his bodysuit "grows" into a jacket), Donna Karan, Isaac Mizrahi, Gigli, Sant'Angelo; *above:* Oscar de la Renta's.

Soft shoe

What does it best: An espadrille in color to wear night or day.
Who does it best: YSL, *right*, with ribbon laces; other stars: Maud Frizon, Charles Jourdan. Prada puts thongs in ice-blue satin. *("View" continued, page 386)*

WAYNE MASER, GUY MARINEAU, ROXANNE LOWIT
Hair by John Sahag/John Sahag salon, NYC, makeup by Andrea Paoletti

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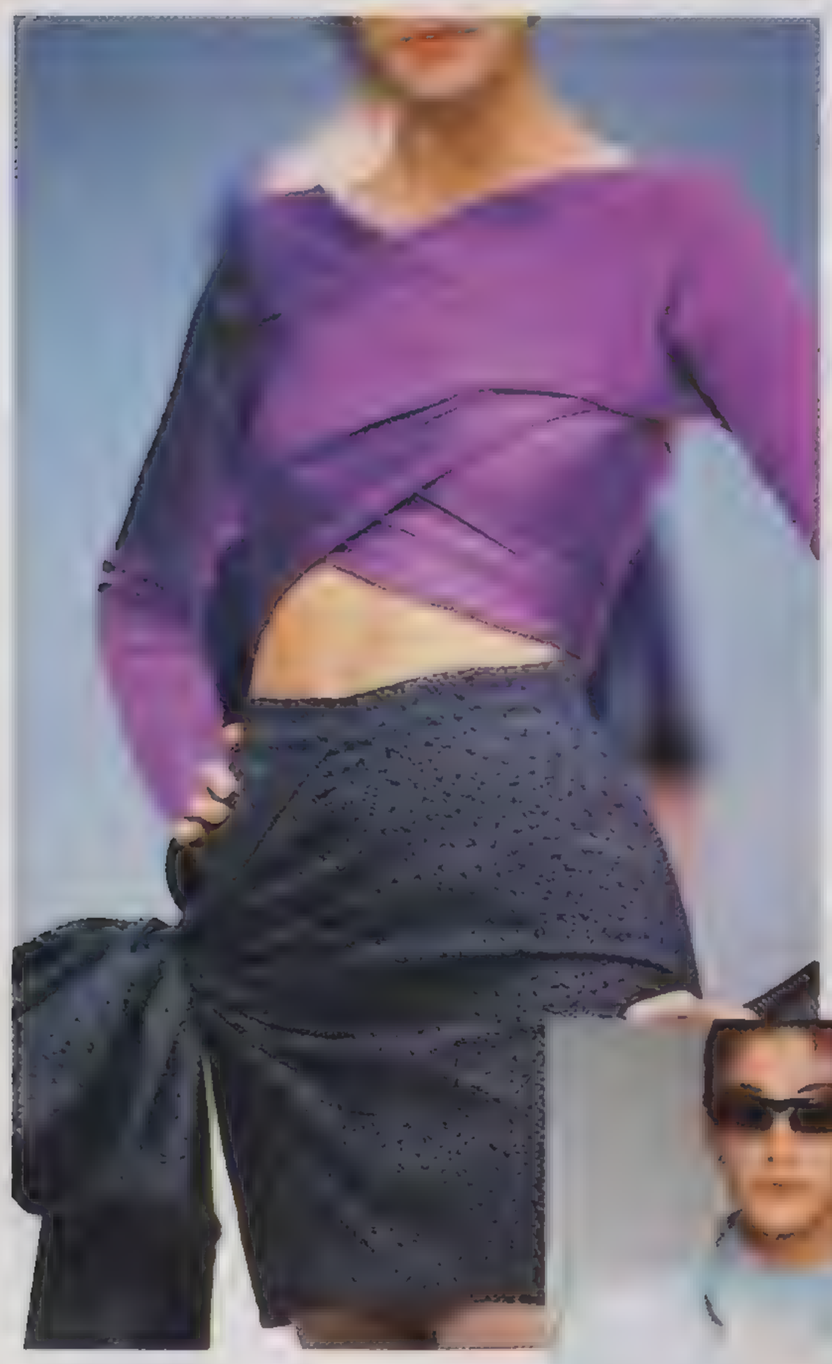
VIEW

WRAP IT UP

Newest route to "body" clothes? Wrap and tie

What makes this season's clothes decidedly different? New, ingenious ways for emphasizing waists. One way to balance cling and comfort: wrap waists, which make every body look good. At the top of the list are sweaters and shirts that knot, 'fifties-style, like the shirts Michael Kors showed; skirts in stretch, such as Romeo Gigli's, knotted with the ease of a scarf. *("View" continued on page 396)*



GUY MARINEAU, PIERRE SCHERMAN

Wrap-up: top right, Ralph Lauren's small cashmere sweater; above, Krizia's La Bamba sarong; right, layers of sheerness at Montana; far right, center, a splashy printed mini from Ungaro. Far right, below, the neatest, most clean-cut waist of all: from a new top at Gaultier.

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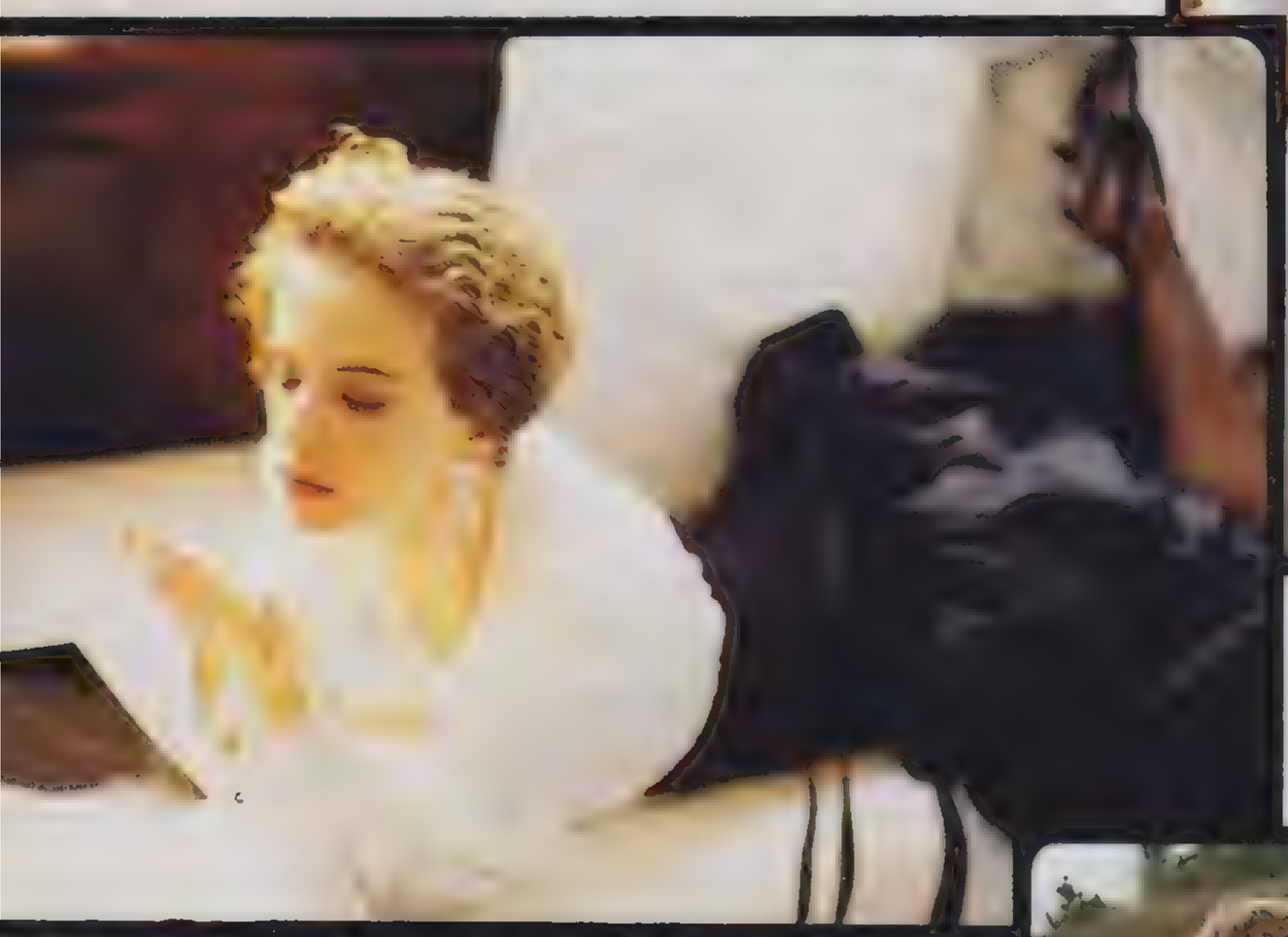
VIEW

THE BIG EASY

Actress Kelly Preston takes on spring's "other," longer, skirt

Certain women inspire a certain life style, a dressing style to go with it. With easy going California good looks, Kelly Preston (she stars this summer with John Travolta in *The Experts*) readily takes to long skirts. "There's something very sensuous about wearing them," Preston says. "They're completely feminine." They also make a softer at-home contrast to her usual oversized shirts and jeans—with the same casual sense that softer pants have.

("*View*" *continued on page 406*)



Taking a long look: above, from Callaghan, silky stripes with a wrapped waist.

SANTE D'ORAZIO Hair by Grey Zisser for Miwa salon makeup by Hiromi Ando Details, last pages

Kelly Preston, above, in drawstring tiers from Dolce e Gabanna; below, brights by Geoffrey Beene.

Big nights, at-home days: Left, Giorgio Armani evening chiffon— with scalloped edges, a fluttery ease. Above, Jean Paul Gaultier's knit sweater and long, soft skirt— with satin ballet slippers.

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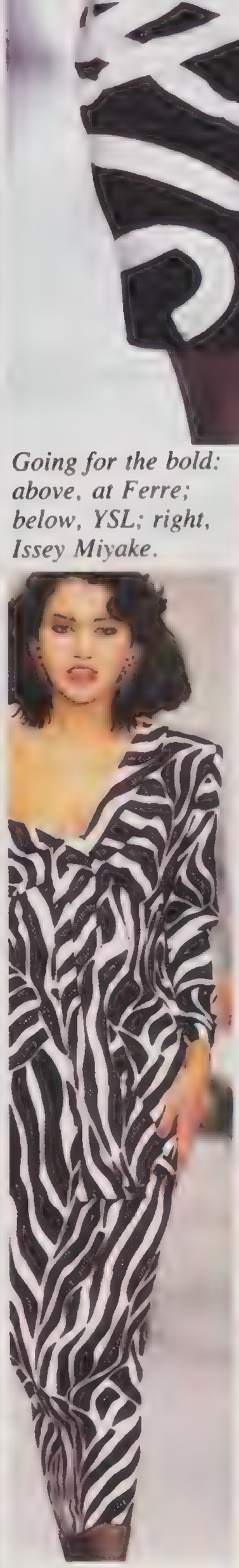
VIEW

Getting Graphic

In a season of prints, what stands out? The boldest contrasting prints of black and white. Sheer size and impact are what's newsy about them. Instead of natty small checks or narrowly spaced pinstripes, designers are going for large geometrics: colossal cubes, oversized herringbones, big-scale glen plaids. At Valentino, a bold zebra print turns up on evening pants with a matching overskirt. Christian Lacroix stitches up dresses with big black and white stripes; he also mixes textures: teaming them with big black and white shadow-box checks, delicate flowers. One suit comes in an exaggerated cartoon-like houndstooth check with matching pocketbook and gloves.

At Ferre, white embroidered starfish turn up on the sleeves of a transparent black T-shirt; Issey Miyake creates a positive/negative look with kimonos and jackets—something sharper, crisper, a bit more modern than a colored print. *("View" continued on page 416)*

Going for the bold: above, at Ferre; below, YSL; right, Issey Miyake.



Check points: below left, Lacroix bustier; below, Sonia Rykiel citified walking shorts.

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THE STORY BENEATH

The real revolution in dressing this season is going on underneath: color effects, prints, lace, a change of shape are turning lingerie into new collectibles

---

Time was when lingerie was mostly a functional necessity—a basic white bra, a nondescript pair of pants—that answered a woman's need for coverage. Daring women may have bought them in black or red, in racy lace; soft crepe de Chines added glamour. This season, as clothes move closer to the body, skirts creep higher on the thigh, as necklines plunge in back and front, lingerie has shaped up, too. With this much inherent appeal—and news—underpinnings may, in fact, be spring's collectibles.

The real changes this season? Beautiful backs, lower backs, added back details—especially on teddies. To wear beneath a low-dipping dress or just for the luxury of it: slips, teddies, camisoles that dip in deep V's (at Adagio, Accessori Moda, Lynn La Cava), in sheerest tulle (from Olga), or (in cream silk) from Anne Lewin with broad diamond-shape openings. Bustiers and bodysuits turn up with "peek-a-boo" keyhole loops or lace up the back. Lacings, on everything from Loré garter belts to Lolita eyelet bras are a sign of the season.

A bra is a bra—unless it comes with added charm—or the most extravagant ornamentation: embroidery and seed pearls (at Loré), panels of black lace, stretch lace, sequins, ribbon. As the line between inner and outerwear blurs, what was once only a lingerie item now turns up under the sheerest chiffon T-shirt or blouse: bustiers (Patti Capelli's comes encrusted with black beads; Moschino's in cream lace) team with soft skirts or trousers, slide under jackets for evening. Deeply dark iridescent silk skirts and petticoats (trimmed in ruffles, for one, at Accessori Moda) are chameleons as well: with a change of accessories, they move from under-cover to out at night.

Another part of the ornamentation: prints. Not since the 'sixties have they appeared in such profusion. For the pure delight of color: large, overblown island flowers in popping purple, yellow, and red decorate a camisole with shapely bones and tap pants by Chantal Thomass: pieces as crisp—and fully finished—as a swimsuit. There is a plethora of neat pin dots, polka dots (at their best, in black and white, from Jeune Europe), earth-colored camouflage splotches, animal spots. Splashes of brilliant color, this season (printed on a thong teddy at Adagio, in solids at Christian Dior), get newly played off black lace.

The strength of color doesn't stop there: The lightest-weight knitted silk men's T-shirts in brights (Accessori Moda) move under the most basic of suits; Deborah Marquit's small stretch-lace bras and bikini bottoms turn up in shocking neons.

The shape up? Small and fitted on top—bustiers, bandeaux, tiny bras; a new sense of softness and ease changes the look of a bottom piece. Half-slips move, rustle, flutter with fullness; Carole Lombard-like satin slips barely glide over the body; petticoats are no longer crisp "poufs" for standout shape but light and swingy. The new leg—on a bikini, tap pants (extravagantly edged with lace at Holly Leuders), a body suit—is high-cut, cut with fullness and ease. Garter belts, bras, and tap pants (at Dior, at Loré) get trimmed with panels of black lace; corselets and bustiers may be boned for body-fit, but even "boning" now has an easier fit, a modern flexibility. Demi-bras are barely there, something to go beneath the deepest neckline: something small, useable, charming. (*"View" continued on page 432*)

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VIEW

1

2

3

LONDON: A SPRING AFFAIR

he place: The Savoy Hotel, on The Strand—where people meet after theater for drinks. Where people meet, sometimes, for longer than that. The fantasy: a night to remember, with guest star Julian (*A Room With A View*) Sands (3), now in the movie *Siesta*. Clothes to arrive in: a small striped top, a pull-on skirt from Jasper Conran (1); to flirt in: Conran's tank dress—short, skimpy, for the best of all bodies (2). At their best, young London designers, today, focus on "body." For a lingerie-look dress: polka dots in searing orange from Rifat Ozbek (4); for the slinkiest of evenings, a double-slip, short Jasper Conran (6) dress. Curves of the 'sixties get added by Katharine Hamnett—with new "bellbottom pants" (5). The effect? Young, flirty, for day—or all night (7). A truly London affair.—"View" contributed by PAUL SINCLAIRE, LESLEY JANE NONKIN

4

London's reputation for style is off-beat. But there's also another side: with soft body-dressing—enough new curves—to inspire intrigue

5

6

7

ELLEN VON UNWERTH Hair by Debbie Horgan for Daniel Galvin London, makeup by Frances Hathaway for Bumble & Bumble/M A C. Cosmetics

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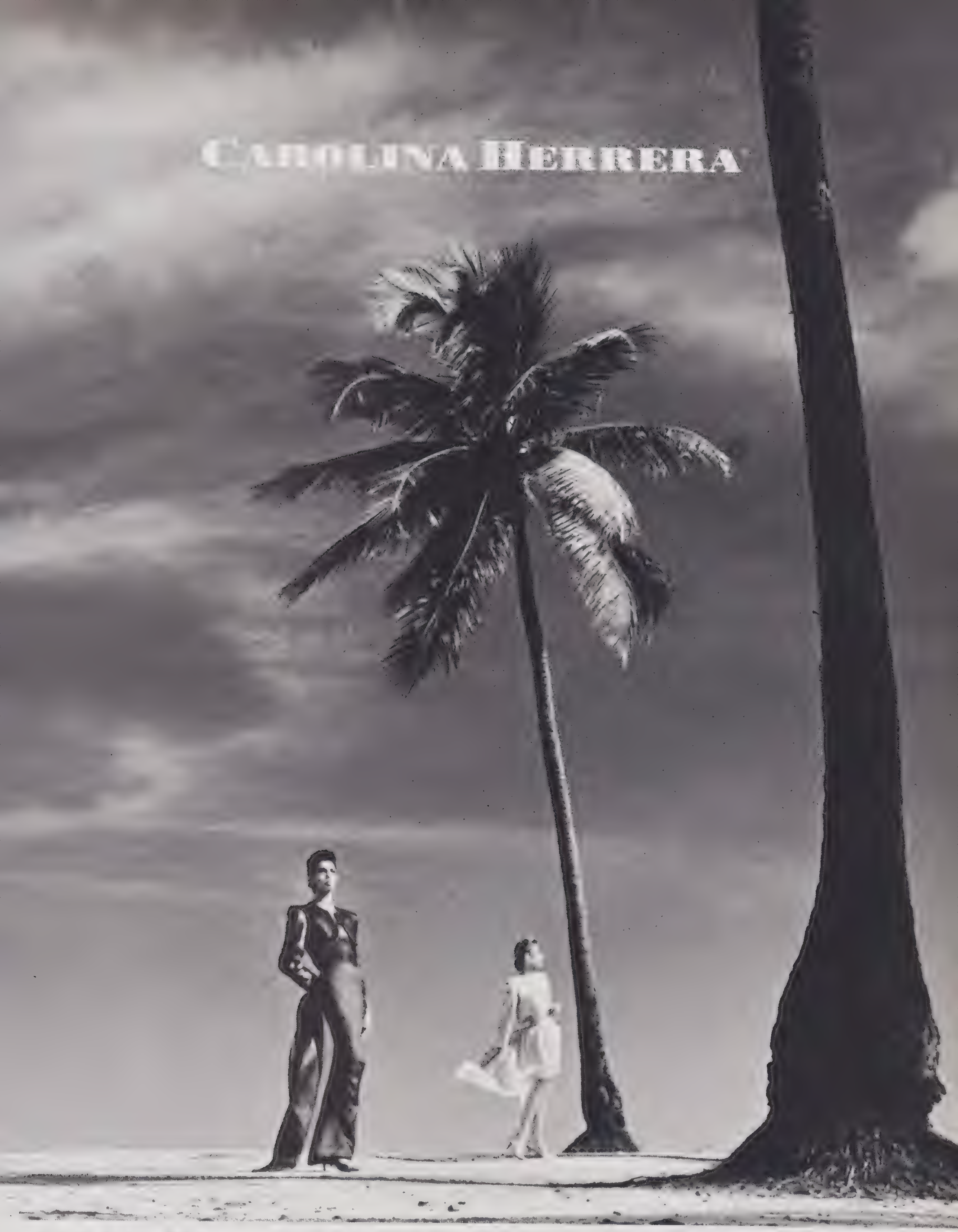

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VIEW people in fashion are talking about what's coming...

What's new: tops of the season . . . finds: pale details . . . summer swimwear news . . . designer drift: what's selling?

People are talking about the coming bathing suit season . . . and what's coming, noticeably, parallels fashion elsewhere. To watch for: clean, curvy shapes; a prettier twist comes from new texture and color. Low-cut backs star; back details are big; the thinnest spaghetti straps give a lingerie-like sense to the season. Black lace turns up as the "glamour" fabric: in an underwire maillot at Kamali; fluorescent colors at Sant'Angelo; a bandeau top bikini from Monika Tilley. Prints go from chic black and white checks (at Kalinka) to appealing tropicals, to overdone florals. Island brights—lime, citron yellow, hot orange—provide newness in color; bikini and maillot shapes, often, are more softly cut than barely there. The big news: an ever-growing trend toward designer swimsuits—Bill Blass to Adrienne Vittadini, Stephen Sprouse to Ralph Lauren. Flora Kung is Catalina's new "name" designer. Newcomers? Calvin Klein and Anne Klein's Louis del'Ollio—both, with some of the sleekest cotton-Lycra maillots around. More and more, as swimsuits come "designer"-made, the fashion focus comes as no surprise—just a bonus.

What's coming? For shirt fans (and almost every woman is): a brand new Comme des Garçons Shirt collection. Made in France—and Rei Kawakubo-designed—the shirts turn up in cotton, wools, or silk, some sixty different looks. "Shirt" shops are in the works for NYC and Paris. . . . Pale details keep popping up; some of the most irresistible, jewelry ones. There are big cuffs—stackable frosted pales in geometric shapes from Martha Sturdy; Jorge Montes D'Oca works similarly icy translucent plastic into big, swirly bangles. At a time of many "crystals," Kozuko Oshima takes clear drops, rose quartz, soft aquamarines, ties on other pale rough-shape stones with gold thread, for a beautifully organic pale earring . . . a pin, or a palely silk-corded pendant.

In these days of working women and a dicey Dow Jones, is there an added—even escapist—appeal in "dressing up"? Designers seem to think so. For spring/summer, American sportswear stars Calvin Klein and Donna Karan have sent down the runway more clothes for night than for day. Rugged Ralph Lauren turns up taffeta wrap jackets, day-to-night jersey dresses. Even Armani, in Milan, again pairs his tailored jackets with soft chiffon skirts. Do these designers know something special about women's lives—dreams—or buying habits? . . . It's probably purely coincidental, but the French Revolution has been a favorite—self-ironic—Paris theme this year, from Lacroix panier-shape skirts, to-the-barricades pins and *chapeaux* (Hermès), Revolutionary rosettes, winter couture to Lagerfeld spring dresses. . . .

The days of over-designed and overly "fashionable" workout wear seemingly have come and (for the moment) gone: the newest pieces at Capezio, Danskin, or Dance Basics are noticeably back-to-basics. Gone by the wayside? Prints, tricky layering, "fashionable" mix-and-match. "Serious" workout clothes—leotards, tights, unitards, streamlined pieces in black, grey—are the message, with pure shape—racer backs, deep-V fronts, cropped leggings, even more stretch. . . . The newest switch on a classic? To wear every day, not tire of, "tortoise" frames on glasses, colored not brown but greens—deep, dense, muted.

"Do designers this spring know something special about the needs, fantasies, buying habits of women?"

SIGN OF THE TIMES: AT HERMÈS, THE NEWEST COLLECTORS' ITEMS? A DEEP-GREY SADDLE LEATHER TRIMMED AND LINED ATTACHÉ AND SMALL SUITCASE. MORE PIECES TO COME, ALL OF KEVLAR: THE SAME MATERIAL AS THE NOSE OF THE FRENCH SPACE SHUTTLE, IT'S VIRTUALLY INDESTRUCTIBLE —AND BULLET-PROOF. . . . IN SAN FRANCISCO, AP REPORTS, SEX-DISCRIMINATION LAWSUITS HAVE TAKEN A TURN: ONE WOMAN IS SUING HER LAUNDRY FOR CHARGING $2.10 TO WASH HER SHIRT; A MAN'S SHIRT PRICE: $1.10. THE DEFENDANT'S "EXCUSE": THE DIFFERENT WAY A WOMAN'S SHIRT BUTTONS. —KATHLEEN MADDEN

What's news? In this season of highly visible prints and color splashes, traditional printmakers are having a field day: For spring, Michael Katz's painterly designs even come laminated—printed jacket tops, small skirts, umbrellas—to beat grey or dripping weather. Léonard of Paris goes printy head to toe. Classic Léonard florals and jungly patterns turn up on sneakers: they match outfits; better yet, stand on their own. . . . The sort of summer hat any non-hat fan—anyone—could fall for? Something soft, in fully malleable straw, a hat for a bit of charm—or simply added color. Some of the best? At San Francisco Hat Company: crushable panamas, in "naturals," new pales or lipstick brights, plain shapes just to work as you will. Tack on a printed chiffon strip or a single overblown flower.

GianniVersace

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Calvin Klein Collection

vogue's point of view
march 1988

answers... and real answers

discussion & debate

A curious fashion dichotomy exists today. If the question is big-time evening dressing, most designers—to judge from recent spring collections—are eager to jump in with answers. In many cases, with obvious answers—clothes that are elaborate, often excessive.

If the question is day dressing—another matter entirely—it often triggers a similar response. Meaning: you get the same kind of excessive design. Or you get just the opposite—clothes reflecting a lack of design, a lack of any real imagination.

The truth is, the subject of day dressing demands another level of thinking. Another standard has to apply, one that recognizes the needs of women and rises to meet the challenge of providing viable answers to those needs.

It isn't easy. It's more than simply raising a hemline or pouffing out a sleeve and thinking you've made a significant change. It's more than adopting the latest fashion "hula hoop" in the hope that it might work. It's more than indulging—sometimes self-indulging—in fantasy visions.

The real answer to day lies with a style of dressing that's obviously good-looking, strong enough to be taken seriously, different enough to be interesting. But it's always minimal, unexcessive. Day clothes by definition are clothes to count on, to repeat. Excessive design doesn't lend itself to that kind of repetition. Nor does it lend itself to the moving of accessories and separate pieces that give day clothes a long run.

The clothes that do have that staying power are low-key, more relaxed in attitude. But they are not "simple" basics. They are not boring excuses. There's always an edge—in color, texture, design. There's always a difference—subtle though it may be—that makes you feel you've found something "new" without making you feel you've fallen for something "newsy."

No one expects designers to reinvent the wheel every season. But it is fair to expect that some effort be made where day dressing is concerned. It's fair to expect that day clothes have as high a priority for designers as they do for women today and not be mere fashion afterthoughts.

news & previews

What's happening this month is a story that turns on accessories. For a very good reason. Where day dressing—any dressing—is concerned nothing changes the way you look, the way you feel faster than a good accessory. Accessories are key to making everything work. In this issue, the season's newest and best...

What's still first for day—the base for accessories—the right jacket. That jacket now is longer, sharply tailored, shaped, often graphic in its design. And it looks best over softer trousers. Also welcome with a jacket—new tailored walking shorts. Or a new softer, gentle-fitting short skirt. Wearing out its welcome—fast—the skirt that's too tight, too short. Its effect: overly abrupt, tough.

Other top choices... beyond jackets, a new world of tops. With strong personality. With enough presence to carry a look day or night. They vary in design and texture, but each is far from being your average, basic white T-shirt. And as spring turns to summer, you'll be seeing more and more.

Where to find the real accessory action...

- ...*in something green.* It's the best new accessory color, the best new neutral. You can wear it with everything from navy to beiges, from black to white. And it spices up everything from a glossy lizard watch strap to new sunglasses to the raciest raincoat in town.
- ...*in shoes.* And the word here is nothing less than terrific. There's more design—down to the heels. More texture/color contrast. The stars: a new slingback. Shapelier pumps. And a new huarache-inspired flat shoe in woven leather—perfect for pants. Star looks: polka-dotted linen, metallic printed reptile, tie-dyed silk, flower-patterned silk, black and white leather stripes, linen and crocodile. That's how much "more" there is to texture this spring.
- ...*in scarves.* In big ones that swing over a jacket or blouse adding color and pattern. In small ones to fold and wrap at the wrist or throat. In long streamers of chiffon to hold back hair or printed silk to tie at the waist of pants.
- ...*in whimsical additions*...the just-for-delight accessories everyone loves. What's delightful now: a small chartreuse silk drawstring pouch...a small shaped bag in black and white...long gloves dazzled with brilliant bows... bright dotted cuffs...a jeweled menagerie of pins.

The connecting link: color. In a season when changes in silhouette are traditionally minimal (and this spring is no exception), color and texture continue to play the role of look turners, changing the character of everything they touch. Not bright bright colors. Not for everything at once. Color that's more sophisticated, finely tuned. Neutrals in the new greens. Or in burnished shades—bronze, pewter, and the like—a long way from plain old grey. And colors to add or mix in shades of ice-blue, mauve, apricot, chartreuse. After dressing in black (navy, grey) for so long, these are an instant—unmistakable—lift.

Color contrast in makeup. The news here: a different balance. With paler colors in clothes, makeup takes on a higher intensity; with bolder colors, the reverse—paler, softer makeup tonalities. Either way, it's color used (again!) for a maximum impact.

Bottom line. Today we demand more, not less of fashion. Mistakes cost too much in terms of time and money. If you can spot the winners in advance—put your finger on the clothes that really do work and the accessories that work with them—you're that much ahead of the game. On the following pages, the best examples of both.

Neil Kirk

DAY DRESSING

playing it smart!

What's added first? A prettier top, a charming scarf. And the jacket takes on another character. Byblos jacket, about $510. Late March at Charivari, NYC; Sekai, Ontario, Canada. Mary McFadden top. Scarf, Julia Hill Art and Textile Lab. Tassel necklace, Elsa Peretti for Tiffany & Co. Chain, Robert Lee Morris for Donna Karan New York. ...*Beauty Note:* Smart makeup thinking—soft, natural coloring. Lancôme's Topaz Nacre lips, Pêche de Soie cheeks. These sixteen pages: hair, Daniel Philips; makeup, Moyra Mulholland. Details, last pages.

What's smart? Going for the best jacket you can. And then going for all the things that make it work. Meaning: A strong accessory lineup. With interesting new colors. Unexpected textures. For fast changes. Look turnarounds. What does it now? A big printed scarf. Patterned slingbacks. Something small and colorful (think green!) in a bag. And more. On these sixteen pages, prime examples—key elements of daytime style in action...

Fast. Faster.
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Strong shoe showing. . . .*From the left:* Walter Steiger's fast-moving pump in linen/crocodile. About $365. Walter Steiger, NYC; Joseph, Memphis TN, Chicago; Neiman-Marcus. . . .The standout slingback—linen and leather, from Prada. About $225. Prada, NYC. . . . And a great flat shoe for pants—the huarache-inspired short bootie in waxed woven leather. Joan & David. About $160. Joan & David, NYC, Los Angeles, San Francisco. On legs—silky, sheer color from Donna Karan Hosiery. . . .Strong jacket showing, *inset:* Giorgio Armani's subdued wool plaid. About $1580. Giorgio Armani Boutique, NYC and Manhasset NY. Details, see last pages.

Neil Kirk

Timely difference: high-impact neutrals. The newest —the best—green!

Watch it—bold faces, sleek style, new green straps. *From the top, this page:* Aeronautica Watch Company's round-faced watch; alligator strap.... Audemars Piguet's gold watch; crocodile strap....Moonphase watch from Concord Watch Corporation; green crocodile strap. ...Corum Watch Corporation's gold ingot watch; lizard strap. ...And Tiffany's round watch on a lizard strap. ...In shades of green, *opposite*, an easygoing approach to day—the sweater set in stretch cotton knit; tailored wool gabardine walking shorts. Calvin Klein cardigan, about $230, and pullover, about $125. MaxMara shorts, about $125. Details, see next to last pages.

Neil Kirk

Color comes
on strong. Not bright.
Not sharp.
But clearer, cleaner,
prettier. To
make a real change

Continuing—green as the perfect accessory color. Here, Prada's large nylon tote (about $285); sunglasses from Lafont Paris; satin roll bag (about $270) and drawstring bag (about $160) from Prada; Panasonic Company cordless phone; Cara Croninger cuff; Chanel quilted leather bag (about $460); gloves by Fownes. (Watches described *previous page*.)...The season's slingback—in green linen with black patent. Geoffrey Beene for Fratelli Rossetti.... *Inset:* What heightens the appeal of a great-looking trench? Deep-olive coloring, a shiny finish. MaxMara coat, about $525. Gracie's Mansion, West Orange NJ; Hudson's; Dayton's; Mario's, Portland OR, Seattle WA. Details, see next to last pages.

Neri Kirk

Prime mover, *opposite:* Krizia's jacket in a graphic-checked lightweight wool. About $880. Krizia, NYC, Palm Beach and Bal Harbour FL, Dallas, Denver, Los Angeles. . . . *This page:* In detail, the effect of red. On the wrist: two bangles from Cara Croninger; gold-lacquered wood from Elsa Peretti. With a gold moon-phase watch (Concord Watch Corporation). More red—the agenda (Hermès), textured leather clutch (Louis Vuitton), driving gloves (Fownes).

Beauty Note: The color lift, *opposite*—Revlon's Berry Rich lipstick. Details, more stores, last pages.

What makes a good picker even better? The right friends. The right color. The right red.

Neil Kirk

Jacket update. Sharper tailoring. Standout shaping. Graphic design. And color... around the edges

Key jacket choices here, from Calvin Klein. His longer, sharply tailored version . . .in wool windowpane plaid, *left,* and in wool satin gabardine, *right.* In both cases, worn with an edge —with a minimum of accessories, with just enough red to make a difference. Jacket, *left,* to order at Bergdorf Goodman. Jacket, *right,* at Bergdorf Goodman. . . . *Beauty Note:* Key makeup words—softness, sheerness, lack of excess. *Right,* Shiseido's Tea Rose lipstick, Modulating Bordeaux/Pink blush. Details, last pages.

Neil Kirk

The total picture, *right*: Genny's silky sand-colored raincoat over a khaki plaid jacket, with contrasting plaid trousers, coffee knit pullover. Coat, about $1035; jacket, about $1010. Bergdorf Goodman; Panache, Millburn NJ; Montaldo's. . . . Close-up, *left*, accessories guaranteed to turn a look every time: Chanel's wood bangles studded with "gold" and deep-color stones. Chanel Boutiques, NYC, Chicago, Beverly Hills. Bright-stripe gloves from La Bagagerie. Sunglasses by Viva. Details, last pages.

Neil Kirk

The obvious impact of color. As an accessory. As the focal point for an entire look

Another way for a suit to look—Giorgio Armani's, *this page*—unmatching, softly tailored, beautifully colored...the best of its kind! Wool crepe jacket, about $1140, and skirt, about $575. Silk chiffon blouse, about $675. Barneys New York; Giorgio Armani Boutique, Manhasset NY; Barton Slighs, Jacksonville FL; Hattie, Birmingham MI; I. Magnin. ...More colorful lingerie—one of the season's true delights. Orange lace bra, *right*, by Deborah Marquit. About $20. Bloomingdale's. Gold chain, Elsa Peretti for Tiffany & Co. Details, see last pages.

Neil Kirk

all-American energy

A woman of vivid style, Nancy Brinker is an athlete, an entrepreneur, the force behind the newest cancer foundation — and could run the country if she had to

By WILLIAM RAYNER

Nancy Brinker is the perfect example of a peculiarly American phenomenon: a woman who combines high style with fine intelligence, verve with determination, and a zest for life with a deep sense of responsibility to it. On the day I visited my friend in Dallas, she was in the throes of organizing a luncheon for nineteen hundred women on behalf of the foundation she started, which in only six short years has raised two million dollars to fund cancer research and care.

Clearly, Nancy Brinker has a mission; more important, she has the driving energy to carry it out—and to accomplish a half dozen other things simultaneously. Later that day I struggled to keep pace as she visited her cattle ranch, and dropped in on her husband Norman's newest restaurant (he's the chairman of Chili's, Inc., a national chain of casual restaurants) for a chat with the staff, before racing back to their house in town to go over renovation plans with the architect. That afternoon she pulled on a pair of knee-high boots and joined her polo team for a furious match, then changed into evening clothes to host a dinner for forty in the private dining room of her friend Carolyn Hunt's hotel, The Mansion on Turtle Creek.

Nancy Brinker is the kind of person who attracts hyperbole; words like "force of nature" would be descriptive were it not for the bald fact that the woman herself is so downright down-to-earth. And though she has lived for twenty years in Texas, a state that breeds outsized statements like longhorn cattle, her attitude is pure Midwest: unimpressed with the chic of the East or the whoop of the West, she speaks her mind with no-frills clarity and almost old-fashioned seriousness. Born in Peoria, Illinois, where her grandmother helped start the Red Cross and her mother was president of the Girl Scouts, she and her sister, Suzie, seem to have had a childhood straight out of Thornton Wilder's *Our Town*: "We slept in a large frame house with unlocked doors, rode horses on my family's farm, and on summer evenings sat on the front porch with our boyfriends."

At the University of Illinois, where she majored in sociology, philosophy, and English, Nancy was May Queen and president of her sorority. But she was also a rebel of sorts. (She camped out on the Dean's front doorstep for three weeks to protest the fact that boys were permitted to return to their dorms at any hour of the night, while coeds had to be tucked in by 10:00 P.M. The Dean changed the rule.) *(Continued on page 474)*

Harry Benson

A woman
with a mission—
Nancy Brinker
at home organizing
a mammoth
fund-raising luncheon
to benefit her
Susan G. Komen
Foundation.

(Continued from page 472)

After graduation, rather than going on to law school as her family had wanted her to do, Nancy took off for Dallas because she admired "the frontier life of the town." When her father refused to support her, she went to Neiman-Marcus and told the personnel director: "My parents are not happy about my being in Texas. I need a job, and I need a good one."

Beginning as an executive trainee, she became an assistant couture buyer. But there were subjects that interested her more than clothes, primarily journalism; and in the early 'seventies, after a stint at grad school, she had her own radio talk show on which she interviewed everybody from pediatricians to politicians. "I worked harder on that show than on anything I'd ever put my hands to. In order to prepare, I had to read a minimum of five books a week on as many different subjects."

The years that followed were "very tough," Nancy says. Having married, and given birth to a son Eric, she soon discovered that motherhood and a radio career didn't mix, and she retired. A while later, her marriage ended in divorce. Then she lost the person she was closest to, her sister Suzie who died of cancer.

One of the things that pulled her through was a "silent commitment" to her sister "to help other women in the same situation." Suzie, she says, had been very disturbed by her medical treatment, "not so much the harshness of it as by the trauma of it—the distances she had to travel to get good care, the long waits to see doctors, the not knowing what to expect."

Another thing that saw her through was the no-nonsense approach to life she inherited from her mother, even in matters of the heart. When she announced her engagement to Norman Brinker, her mother came out to visit and reportedly announced at the air-

Harry Benson

Nancy Brinker attracts hyperbole...perhaps because she's so down-to-earth

port, "You mean I have to come back here, have to buy another dress. What are you, eighteen? Get married *today*!"

Brinker, whom Nancy married in 1981, a year before she started the Susan G. Komen Foundation, had lost his first wife, the former tennis champion Maureen ("Little Mo") Connolly, to cancer; and so, Nancy says, he was very understanding of the project she was taking on. The first event was "an international ladies' polo tournament. I invited three women from Europe to come and play against a team I had put up, because I thought this would be something unique—the ladies of Dallas had not seen women play. We were going to have a picnic; three hundred and fifty ladies had signed up...and then it rained cats and dogs. But still everyone came. We all huddled in the clubhouse. It said to me that there was more going on than just a League event. Those women saw the words 'breast cancer education, treatment, screening,' and they all showed up and celebrated; and we had a hugely successful day. Next year, we said to ourselves, we've got to move this thing indoors and make it bigger."

Two years later, while the Foundation was planning its big party, Nancy discovered she had breast cancer. "My mother said it was like a bad public relations stunt." But instead of caving in to self-pity—or irony—Nancy used her patient's-eye view of the disease to solve another problem faced by women: she started a company, separate from the Foundation, to make an attractive breast prosthesis. "When I was going through this, I really disliked the products on the market. They were clumps of rubber, they didn't look pretty. I won't say they didn't work, they did, but they *(Continued on page 561)*

easy style

On these six pages, the first in a series... a look at a different approach to "polished" day dressing. Clothes that have a distinctly modern spirit, an easier, more laid-back sense of style. Relaxed without being "leisure" typecast. Appropriate...but unexpected. The key: unconventional pieces, or something more conventional worn in a racier way. Prime example, *left*: Norma Kamali's new take on a "tailored" grey suit.. in her signature grey sweatshirt fabric!...Raincoat dressing with an easier attitude, *right*: Hermès' perfect raincoat in peau de peche with a print-edged check lining that shows when cuffs are rolled back. Over Jean Paul Gaultier's new-shape pants. Details, last pages.

Jim Varriale

easy style

Another—easy—approach to the pants suit, *left*, in Romeo Gigli's singular style—everything elongated, narrowed, unmistakably "simplified." Jacket, about $670; pants, about $295. If Soho, NYC; Romanoff Boutiques, Bal Harbour FL; Pompian, Chicago; Ron Ross, Tarzana CA; Jim-Elle, San Francisco; Gallay, West Hollywood CA. ....A freer take on sweater-set dressing, *right*, starts with Salvatore Ferragamo's longer navy wool cardigan...gets a different dash with dots—a man's tie at the waist, a small scarf tied in the hair. Cardigan, about $295. Lord & Taylor. Details, more stores, last pages.

On the "easy style" pages: hair by Frederic Fekkai, makeup by Glenn Marziali for Trish McEvoy, NYC.

Jim Varriale

easy style

As easygoing as your favorite shirt-and-pants dressing, but as "finished" as day dressing needs to be, *right:* Callaghan's beautifully designed cotton shirt tucked into grey linen trousers and pulled together with a contrasting silk cummerbund. Shirt, about $375; cummerbund by Callaghan, about $170. Both at Barneys New York; Maxfield, Los Angeles. Romeo Gigli pants, about $335. Cartier watch....The classic Chanel cardigan... worn with nonchalance, *left:* unbuttoned to there (!), over rolled-up striped pants, with a big scarf wrapped at the hips. Jacket, about $1160. Chanel Boutiques, NYC, Dallas. Moschino pants, about $426. ...*Beauty Note:* Rx for skin, *right* —Clarins Multi-Tenseur Skin Firming Concentrate. Details, more stores, last pages.

Jim Varriale

FAYE dunaway

Hollywood's last glamour queen as we've never seen—or heard—her before

By JOAN JULIET BUCK

Faye Dunaway came back. On her way to Washington, DC, just before Christmas, 1986, she wrote in her journal, "Home at last." She had been living in London, married to the British photographer Terry O'Neill, in exile with him and their son, Liam. In the twenty years of her film career, she had moved from playing the raucous and unfulfilled outlaw Bonnie Parker, who said to Clyde Barrow, "With you I thought we were goin' places, but we were just goin'," to portraying a series of queens and bitches, embodying along the way the first yuppie—Diana, in *Network*—and the last of the really mean stars, Joan Crawford, in *Mommie Dearest*. "I really wandered far afield," she says. "You know, the star machine."

Dunaway describes herself as "the last hat trick" of her first agents, Freddie Fields and David Begelman. "They wanted to make me a star—they'd done it before with Judy Garland and a number of other people—without anyone in Hollywood having seen me. I had four films in the can before anyone met me: *The Happening*, *Bonnie and Clyde*, *Hurry Sundown*, *The Thomas Crown Affair*. Bonnie hit the fashion world, I got taken into the machine, and people ended up thinking I'd been a fashion model. Ultimately, I found I was very uncomfortable. It was nice to be successful, but it was hard to put my personal and professional life together. It's unnatural to have that amount of attention paid to you, to have people stare at you and say, 'Oh, look.' You get caught up in the maelstrom, and it's almost like you take on that persona, Faye Dunaway, and it's strange: There are times when that even feels more comfortable to you than just sitting around doing nothing. And it's never actually real to you.

"Things sometimes seem so muddled, but you just have to keep plowing through. Why did I start with Bonnie, and here I am with *Barfly*?"

Dunaway was already preparing her *(Continued on page 485)*

PHOTOGRAPHED IN SANTA FE BY DEBORAH TURBEVILLE

Jumia Fa. Mara-
ab. The scene
ace—described
y Deborah Tur-
ville—"A com-
alone on a big
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ely beautiful
ay. At one with
ture—but subtly
osed by the
stillness." . . . On
these ten pages:
hair, Grey Zisser
for Miwa salon;
makeup, by To-
moko. Details,
see last pages.

"The rhythms of being an actress are by definition intensity and then letting out. It's like a heartbeat"

(Continued from page 482) return to America, already divorced from Terry O'Neill, when she had dinner with Mickey Rourke in a Chinese restaurant in London and he said, "Hey, I've got a part for you." He was about to play Henry Chinaski, the screen version of the poet Charles Bukowski, in Bukowski's autobiographical script, *Barfly*, to be directed by Barbet Schroeder. The part was Wanda, the female lead: an older woman, a drunk—unkempt, raucous and unfulfilled, but hearty and reckless and alive. Dunaway played her with dirty hair, no makeup, perfect legs, and a tenderness she has rarely shown. She was magnificent. She is home.

It is a shock to meet Dunaway in the flesh after having seen *Barfly* several times. She is beautiful. Not movie-star-comeback-but-still-attractive; really beautiful. Chatty and curious, self-mocking, her face and body a combination of angles that are harmonious however she places herself, whatever she does. Barbet Schroeder put it succinctly: "She's the last star; all the guys are crazy about her; she's the epitome of sensuality and mystery, of refinement and intelligence." She is also fun. I would not like the man I love to meet her.

And she is thorough: in Roger Ebert's *Two Weeks in the Midday Sun* (his book about the Cannes Film Festival), we see Dunaway grilling Bukowski with admirable doggedness. "Barbet Schroeder introduced Dunaway to Bukowski and his wife. Dunaway said she just wanted to sit in and pick up some pointers about the general situation, and also ask some questions about the character.... 'She's half Cherokee and half Irish, right?'...'She was out

(Continued on page 486)

Desert landscape: light and shadow and sun-bleached color. Ongoing: a strong sense of place...its emotional charge.

Details, last pages.

Deborah Turbeville

(Continued from page 485)
here from what age?' . . . 'How long did they go without drinking?' . . . 'This girl I'm playing . . . Did you go to the funeral?' ''

Midwinter, in her country house not far from the sea, she fusses with the logs, makes sure there are toasted bagels and smoked salmon for the guest with the tape recorder, sits, lies, crouches, and perches on the couch.

Everything is pretty much in place, or getting there. She has been divorced for a year, home for a year. The country house has been hers for just a few weeks; *Barfly* has been out for three months; her seven-year-old son is at the movies in town. She is about to do a film in Czechoslovakia with Klaus Maria Brandauer. Her New York City apartment is being tamed and civilized with mahogany doors from England and *retour d'Egypte* furniture from France. (''A remarkable period, very delicate things, and it lasted only seven years.'') She is alone, determined, she says, not to latch onto any relationship yet: ''I am happier now than I've ever been, more centered on who I am and what I want to do, and much less dependent on whoever's around and whatever their opinions are.''

I hazard that her image has never been that of an insecure woman, but I notice that the voice, despite its trained articulation, has a slight break in it, somewhere between the Southern undertow and the faint British accent. ''It's a well-kept secret. In a lot of respects, there's an extremely vulnerable Southern girl inside me. What do you do when you're vulnerable? You cover it and pretend you're in con-
(Continued on page 560)

A more relaxed mood, *left*. *Right*: another side. Turbeville on this Dunaway: "The outlaw eyes of a modern Greta Garbo."

Details, last pages.

Deborah Turbeville

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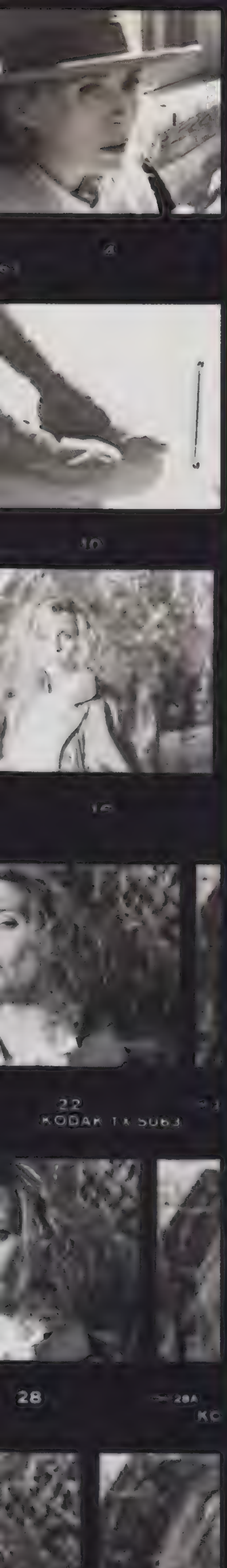


"There are times when taking on the persona of Faye Dunaway feels more comfortable than sitting around doing nothing"

Changing images ...changing moods ...unexpected revelations . . . a story without words: the many faces of Dunaway.

Deborah Turbeville

Details, last pages

"God knows I've had a lot of artifice. I don't want to play any larger-than-life monsters, grotesques. I don't want to play any more queens"

Parting shots... reflections of an uncommon solitude, unbroken stillness...a world apart.

Details, last pages

Deborah Turbeville

People are TALKING about...

Pigging Out Ivan Boesky, the convicted arbitrageur whose bullish utterances about greed ("Greed is good," "Greed is healthy") were used by Oliver Stone in *Wall Street* and Caryl Churchill in *Serious Money*, has repented and devoted himself to religion. So is greed over? No way. Many of the people you'd think would be chastened by the stock-market crash are still cheerily spending their loot at places like the New York Boat Show, where the prices were as high as half a million. Call it floating a loan. **Mass Hysteria** Religion is in a bad way when it relies on deathbed conversions to swell its ranks, which is exactly what's been going on among extremist "change ministries" who've promised terminally ill AIDS patients relief from their homosexuality. Perhaps even more reprehensible is New York City's Cardinal O'Connor, who has forbidden the use of condoms to help *prevent* AIDS. **The Kids Are All Right** Most teenagers, however, are blessedly free of the Old Testament morality that has emerged in the wake of the epidemic. According to a sample of high-school students who attended a two-day seminar on pop culture, what's IN are micro-miniskirts and soul-kissing; the squeaky-clean Cosby kids and Tipper Gore are OUT. **Why an Actor Shouldn't Be President** At the Moscow Film Festival, it was reported that Marcello Mastroianni proposed a novel solution to the Palestinian conflict: send the Jews to Sicily to help the economy. **Spiritual Junkies** In *The Manticore*, his novel about a Jungian analysis, Robertson Davies called them "leaners": people who won't make a move without consulting an oracle, like the Tarot—or Runes, a Scandinavian version of the *I-Ching* consisting of a guide book and a bag of small inscribed stones. (Freudian chips?) It's a far cry from the down-to-earth *Whole Earth Catalogue*, with its geodesic domes and recipes for compost. **Art & Soul** After celebrity divorce-watching, which is enjoying a vogue it hasn't seen since the heyday of Liz & Dick & Debbie & Eddie, America's fastest-growing spectator sport is following the bidding at estate auctions of the rich and shameless. Next month, Sotheby's will hold a ten-day auction of Andy Warhol's personal collection. If you can't afford a $100 cookie jar, or a six-figure Roy Lichtenstein, you can order the set of six catalogues and slipcase for a modest $95. **Glamour Don'ts** Faye Dunaway strips down to her foundation to play Mickey Rourke's boozy moll in *Barfly*; Christine Lahti reinvents the layered look as a hobo of sorts in *Housekeeping*; and Meryl Streep inhabits a female derelict in *Ironweed*. Has the down-and-out become the new symbol of glamour among actresses, a female equivalent to the Method madness that intrigues guys like Robert De Niro? **Bad Verbs** You know that a social phenomenon has arrived when it involves language abuse. *Incest*, for example, has stolen our attention from drug addiction...and become a transitive verb. **Old Times** Nostalgia isn't a thing of the past—not yet. Recently, the Adams company has been test-marketing some gum classics—Clove, Black Jack, and Beemans. (Remember cracking your gum?) And *Memories*, a new publication that covers the waterfront from the polio panic of the 'fifties to the cast of *Laugh-In*, then and now, has made its debut. As Lily Tomlin once said, "Soon we'll be nostalgic for last week." **Dinner Before Eight** It ain't chic, but the trend toward an early dinner (and big breakfast) is catching on. The health-conscious know it's better for your digestion; for people with kids, it's a necessity. **Modern Myth # 1** English TV is better than American TV. —TRACY YOUNG

PEOPLE ARE SQUAWKING ABOUT S7 movies...Another round of bad Gary Hart jokes ("in, out, in, out. Isn't that what got him in trouble in the first place?")...Networking at memorial services.

TUBE BABIES: A trend doesn't become official until it receives Woody Allen's imprimatur: now that the prophet of yuppie existentialism has become a father, there's no telling to what heights babies will be elevated. On *thirtysomething*, the TV show you hate to admit you love to watch, the characters sound like offspring of the fifty-something Allen. Here, the baby is used as an antidote to self-involvement—a tiny icon representing her parents' entree into adulthood. Alas, this charming prop (who is actually twin babies, Lacey, left, and Brittany Craven) only draws attention to the fact that her parents would rather stay forever young. Maybe the *next* trend will be a reverse baby-sitting service for people who want a part-time child—an evening's experience without the consequences. And it won't leave stretch marks.

HAPPY ANNIVERSARY to Nancy & Ronnie, married on March 4, 1952. Other events of comparable consequence, like Haig's resignation (June 25, 1982) are celebrated in the "Ronald Reagan Countdown Calendar," which ticks off the final days of R. R.'s eight-year engagement.

Moshe Brakha

Jesse Jackson isn't the only one itching to get down to it. *Sing Hallelujah*, a gospel revue, had a wildly successful run at NYC's Village Gate; *Don't Get God Started*, a gospel musical, had a good run on Broadway; and Lee Breuer's thrilling gospel retelling of the Oedipus myth, *The Gospel at Colonus*, is being revived this spring. Best of all, Aretha Franklin returned to her roots and recorded her new album, *One Lord, One Faith, One Baptism*, which opens with Jackson's moving tribute to her father, the late Reverend Clarence Franklin, live at the New Bethel Baptist Church in Detroit. The record isn't Franklin's first gospel album. Her first was recorded in her father's church when she was fourteen, already touring the country and singing at home with legends like Sam Cooke. Her second, *Amazing Grace*, was released in 1972. But everything Aretha's sung, from Al Jolson's "Rock A-Bye Your Baby to a Dixie Melody" to Otis Redding's "Respect," has been infused with the searing joy that made Michigan declare her voice a natural resource. What's most interesting about this new album is that it's an honest-to-God Baptist church service, complete with a sermon and prayers. Lacking the top-of-the-pops fizz of a "Who's Zoomin' Who?" it may not be what the record execs had in mind, but *One Lord* may be what the mood of the country calls for. Aretha is the undisputed Queen of Soul, a soaring spirit in the dark.

—T.Y.

ARE

Wayne Maser
Details, last pages

the french & louis MALLE

Louis Malle's "Goodbye, Children" is a heartrending memory of his WWII childhood that sent a shock of recognition through France. But is it history — or Holocaust kitsch?

By JANE KRAMER

Fourteen years ago, the French director Louis Malle made what could be called his first war movie, *Lacombe, Lucien*. It was not a war movie in any predictable sense of the genre. There was no fighting, no bombing, none of the drama of combat. *Lacombe, Lucien* was peculiarly about France's Second World War; that is, it was about capitulation, collaboration, and betrayal, about death heralded by a knock on the door, or by a turning away, or by the sound of a car stopping or of steps on a quiet sidewalk. Its battlefield was ordinary, uneventful, daily life, and the enemy was familiar—people you already knew and already, perhaps, despised from that uneventful life, people who read their own advantage in a neighbor's loss or pain, whose acts of jealousy or rancor or revenge had very little to do with the war itself. The French call those people *corbeaux*, or crows, because they caw and prey. They are society's scavengers. In peacetime, they make anonymous phone calls and write anonymous letters. In wartime, they turn in their friends.

Lucien Lacombe was one of those people. It is hard to imagine now, in 1988, the scandal in France when the movie appeared. Lucien was a peasant boy who turned *collabo*. He liked a gentle Jewish girl from a bourgeois family and, in the end, he betrayed that family to the Germans. It gave him a grim status, which was the only status he ever had. Malle has said that the reason for the scandal around *Lacombe, Lucien* was that Lucien punctured what amounted to a national myth about the French under German occupation: that the poor, the peasants and simple working people of rural France, were the heros of that humiliating time, the true *résistants*, in heart if not in fact—and thus, by arguable extension, the villains were cartoon characters of the *ancien regime*, old enemies of the people and their revolution and their democracy, enemies of everything physically and morally robust in republican France.

I am not so sure about Louis Malle's reading of the mythologies of the Occupation. The *rapport de force* in wartime France was immensely complicated, and so were the myths the French invented to describe it. But I know that if Malle did not precisely puncture those myths he indeed broke what amounted to a national taboo. He made a movie about class bitterness at the service of the Gestapo, and in doing this he exposed the fiction of a *France profonde*—a France of peasant patriots—that Charles de Gaulle had so brilliantly crafted to restore the country's "proper" memory of itself. Malle was not much loved in France for *Lacombe, Lucien*. Not long after the movie opened he left for America, and he stayed away ten years and made a series of movies that began in New Orleans with *Pretty Baby* and ended on the Texas gulf with *Alamo Bay* (which was also about class bitterness at the service of racists, and in its way as much a simplification as *Lacombe, Lucien*). He likes to say that in South Texas he began to long for home—that it was finally time for home. He wanted to hold up to his own memory some of the themes that obsessed him. He wanted to connect one man's memory of a wartime childhood to the country's real memory of itself. In two weeks at home, he wrote the first draft of *Au Revoir les enfants* (in English, *Goodbye, Children*).

Au Revoir les enfants is a movie about two boys who meet and make friends at a Catholic boarding school, near Fontainbleau, in the winter of 1944. One of them, Julien Quentin, is Malle's reinvention of himself, at eleven—a child of the *grande bourgeoisie* sent, as Malle was sent, out of the city and into the protection of a group of Carmelite teaching brothers. The other—"Jean Bonnet" was his school pseudonym—is a Jewish boy whom the brothers have *(Continued on page 557)*

Details, last pages

Abe Frajndlich

Kristine Larsen

DON'T Look Now

People say that New York has become as squalid as Calcutta. How does it compare? "Unfavorably," says an Indian journalist who recently made eye contact with the people we no longer see. By GITA MEHTA

It is privately run, one of the few "safe" shelters in Manhattan. In the public shelters, the situation has become so perilous that lawyers are bringing a court action, trying to guarantee minimum physical security for inmates. But in this shelter, when the doors are closed and you are locked in for the night, there's a good chance you won't get mugged or raped or robbed by the strangers lying in the dark around you. Or, more sinister, by the shelter guards. Who, after all, can guard the guardians? Especially those who perform the thankless task of protecting a society's outcasts: the crazies, junkies, bag ladies, hookers, bums, alcoholics, disease-carriers, and the generally shiftless who "can't be bothered to get jobs."

The shelter is in a gymnasium. Relief shows on the faces of the twenty-odd men waiting for the fitness crowd to finish their aerobics, put their sweaty leotards into their canvas bags, and disappear into the night. Hidden from their vision, the homeless clutch their own plastic and paper shopping bags to their bodies, trying to look inoffensive.

One man has no bag. But he has eight stitches on his forehead. He got knifed in another shelter a couple of nights earlier. Maybe fifty years old—a small, thin white man wearing cotton trousers and a threadbare sweater—he is embarrassed when someone draws attention to his wound. The stitches have not dried on the four-inch slash above his left eyebrow. What matters to him is that he was robbed of the bag that contained everything he owned. It has been snowing unseasonably. The winter months stretch ahead. "They took my long johns," he announces ruefully. "A brand-new pair of long johns. What am I going to do when it gets really cold?"

It is ten o'clock at night and the body-conscious folk have left. We can go up to the gymnasium. The knowledge of safety for a night—the men know they are lucky to get passes to this shelter—brings on a fever of activity. Squares of cardboard are pulled out to protect the wooden floor, collapsible beds unfolded, clean coarse sheets *(Continued on page 500)*

Gita Mehta *is the author of "Karma Cola." She is currently at work on a historical novel set in India to be published by Simon and Schuster this fall.*

(Continued from page 499) distributed. A boy in his late teens talks in a frenzied way about New Zealand and other distant places where he claims to have been. His demeanor alternates between jumpy and placatory. Through his small talk seeps the knowingness of the prostitute, gauging reactions, changing tack. "And how did you come to find yourself here?" I ask. "I got the fuzzy end of the lollipop," he replies. There is gallantry in the manner in which he tells me to mind my own business.

Earlier, when I visited the Hetrick-Martin Institute, a school where people are trying to rehabilitate kids who have been surviving on their wits in New York City, often from seven or eight years of age, the director of clinical services, Joyce Hunter, told me categorically, "Most of our kids aren't runaways, they are throwaways. Their families throw them out; and police figures state that, from the time these kids hit the street, it's about forty-eight hours before they get locked into prostitution. Nobody knows how many vice rings in kids there are in this city. After all, what skills do these children have? And how are they supposed to protect themselves on the street? They're grateful to go with someone. They don't know what they're getting into. Even when they do know, at least it's a bed for the night." On my way out of the school, a young girl with bright punk stripes in her hair and a young boy in black leather, both trying to look frightening and succeeding only in looking vulnerable, shrug and tell me, "You hope they are not going to hurt you. . . ." Off the record, people speak of three bodies a week found by police—child prostitutes assumed to have been killed by kinky johns or angered pimps.

I offer to put the pillowcase on the boy's pillow. The offer is immediately read as a threat. "I can do it. My bed's perfect. Look at it. I haven't done anything wrong." The dread of institutions, to which the most helpless are particularly susceptible, comes off him like a smell. He can work the street, but he can't work the system.

Another person in another place showed me the forms that one fills out to qualify for welfare, medical assistance, the chance for a room at a minimal rent in a run-down and dangerous welfare hotel. The forms were too complicated for me with my university degrees. I felt intimidated. And my survival didn't depend on getting all that paperwork right or showing the right attitude at the right offices, assuming I ever found them. Fear had made infantile the boy with the perfect bed—the fear of inadvertently doing something wrong, of being thrown out into the night, of being forced into another shelter where the predators wait.

Not that anyone uses such emotive words as predator or even conceives of another reality where confusion and danger are not the norm. "That's the way it is, lady. This is New York," says a man who lost his job and his apartment when his construction company cut staff.

A well-built, well-spoken Korean War veteran who went into bankruptcy thirteen months ago concurs. "I made some bad investments, got wiped out, couldn't pay the rent, found my bags on the street. Figured I'd get another place, but it's been more than a year now. Work by the hour doesn't pay enough to get a room, and for a steady job you need a steady address: when you live on the streets and they say, 'We'll get in touch with you when there's a vacancy,' where are they going to phone you?" With courtly understatement he calls the predators the "bad elements." "In most shelters, the bad elements among the guards and inmates work together. When the doors are closed, it's their kingdom. I'd rather take my chances on the street where at least you can make a run for it. I carry protection—a knife, but a lot of times the cops take it and I have to earn enough money to get another. Anyway, we can't all go around armed. The city will become a combat zone."

You don't sleep on the street, you lie awake watching out for yourself. Then you're tired at work and they call you a lazy bum and fire you."

The beds are made, the lights turned off, except for a night light high on the gymnasium ceiling that casts an eerie red glow over the small white beds. Men wait to use the shower. This shelter offers not just safety but cleanliness too. The man standing next to me says, "I've got one clean shirt in this bag. I wear it to work. If I get to spend a night in a place like this, I wash it. People won't give you work if you smell." He's right. Amber waves of grain and home of the deodorant. Under the half door of the shower we can see a pair of white calves covered with sores: leg ulcers, the most common complaint among the homeless. "Yeah, I wash my shirt, put it in my bag, tie the bag to my body so the muggers don't get it. Otherwise, I won't get work. I work most days, minimum wages, buys my food. Won't pay the rent, though. All the time I'm working I'm scared I won't get back in time to get a pass to this shelter. Then I got to stay on the street. You don't sleep on the street, you lie awake watching out for yourself. Then you're tired at work and they call you a lazy bum and fire you."

At a trestle table outside the shower, a volunteer is unpacking cartons of orange juice, a couple of cakes, some Danish pastries. Tonight's dinner. Tomorrow's breakfast. The men don't queue. They circulate around the table, as if attending a social event. But without speaking to each other: they are only strangers in the night. The volunteer, a young lawyer, responds in a similar fashion. His sensitive refusal to treat the occasion as a charitable one allows the men a brief dignity, and they don't grab at the food, savoring the ability to suspend, if only for a moment, the shame of being hungry, poor, lonely, cold. Above all, the shame and the fear of being helpless.

Behind us in the gymnasium, a few men have foregone the food and the shower for privacy. Lying on their beds, territory safely theirs for a few hours, they stare into the (Continued on page 558)

A remarkable career spanned the heroics of abstraction and an uncompromising return to reality

By JED PERL

Last October, when I heard that the French painter Jean Hélion had died in Paris at the age of eighty-three, my mind went immediately to the hours I had spent only a few months earlier with him and his wife, Jacqueline, in their beautiful penthouse apartment high above the Luxembourg Gardens. Hélion had been plagued by poor health and faltering eyesight for some years, but when I was in his presence I felt the pulsing immediacy of a remarkable life—a life passed for more than half a century in the middle of the Modern movement.

As I relaxed into the mood of his apartment, with its sloping ceilings and its views of Parisian rooftops, I was surrounded by Hélion's work, which ranged from the serenely elegant abstractions he painted in the 'thirties to the brilliant scenes of Parisian life done after World War II and the ebulliently colorful still lifes of more recent years. The white-haired, blue-eyed artist said—as if in response to this variety all around—"I want to mix things up. The world is a whole mixture, a mixture of everything, good and bad, small and big, petty and grand." Indeed, in his canvas, "A Rebours," 1947 (featured last spring at the Pompidou Center in Paris), Hélion had painted himself at center stage, a perplexed expression on his face, flanked at left by one of his old abstract pictures, and at right by a nude woman, reclining on a bed. As a composition, "A Rebours" is reminiscent of "Choice of Hercules," by the seventeenth- *(Continued on page 504)*

Jean Hélion
[illegible] last spring at eighty-three, in his Paris studio. Behind him, his "Bowler for Edward," 1981; at left, a still life from the 'forties.

JEAN HÉLION

Guy Bourdin

& The Evolution of Style

(Continued from page 502) century painter Annibale Carracci, in which the Greek hero is caught between two women, Virtue and Vice. For Hélion, a modern man, there is no way to say simply, "This is virtue, this is vice."

At a time when many younger artists want to cross the boundaries between abstraction and representation, the variousness of Hélion's career, which used to put people off, is beginning to look like a sign of strength. Indeed, Hélion died just as he was attracting the attention of a whole new generation of artists, curators, and gallery-goers; in recent years, there have been major retrospectives in France, Germany, and Denmark. He certainly sounded contemporary when he said to me, "Abstraction developing into abstraction is death going into death."

"I want to mix things up. The world is a whole mixture... of good and bad, small and big, petty and grand"

Born in Normandy in 1904, Hélion came to Paris to apprentice to an architect when he was seventeen. Six years later, in 1927, he met the painter Joaquín Torres García, who introduced him to the avant-garde. Hélion became an eloquent spokesman for abstract art, joining forces in the Paris of the 'thirties with Van Doesburg and Arp to form the Abstraction-Création group, which organized exhibits and published a magazine. He went to the famous teas at Kandinsky's; Mondrian visited his studio; and he began a long friendship with Léger. Hélion's paintings of this period, *(Continued on page 558)*

From abstraction to representation—three stages of Hélion's career. Here, left to right, details of his "Blue Spaces," "Man with a Hat," "The Last Act."

1943

1982

change of face

A different pace, the difference color makes: strong color played against soft, paled shades against bones that are heightened. Here, almost-nude makeup, vibrant color in a warm-weather coat. Specifics: YSL #64 lipstick, #3 Tender blusher, #79 eye shadow. Andre Van Pier raincoat. Hair, Sam McKnight for La Coupe, NY; makeup, Bobbi Brown for Oribe at Parachute. Details, last pages.

The new word...the newest difference...the biggest news in beauty now? Color—but color with a softer edge. The real turnaround: deep or pale, it's never overplayed. *Color now comes prettier, "realer," richer, restrained;* starts at clearly pale then merely deepens, intensifies for accent or to take on a more visible presence. *Brightness, splash, brilliance aren't the issue*; bolts of bright orange. blood-red lips, even deeply browned looks have evolved to something subtler as the dressing setup, the change of pace. . . . Tools of the trade: *As a base, a range of neutral washes, more tint than "color"*—toned-down pinks. nudes, clear Watteau-inspired pastels. Eye shadow combinations of vibrant color (acid green, cobalt blue, fuchsia) might be used full-strength for a focus...or blended with water for paled-down shades. Pale/opalescent lip color goes on wet or dry: new cherry, clear pinks, brick. rose. *The effect is matte or barely glossed, not enameled:* a smudged navy-lined eye . . . softly browned brow . . . opal powder. blushes. Strong color isn't to overpower. *Intense color—in a lipstick or a jacket—gets played off softness, a depth of makeup with clothes that are pale.* On these pages, the balancing act, the color change.

A CHANGE
OF COLOR,
A CHANGE
OF PACE

bolder!

The payoff: makeup color that's pure. clear. intense.

The dress to play off it: curvier. printed. pale . . .

Tohru Nakamura

Clothes, makeup: the balancing act—strong brows, a shot of real pink on lips, visibly highlighted cheeks (Chanel Laser Pink lipstick, Whisper powder blush); the prettier paleness of a floral bustier dress (Ungaro Parallele) and satin jacket (Ungaro Solo Donna). *Opposite:* For pastelled dressing, the strength of the season—a span of clear, vibrant makeup shades. Hair, Sam McKnight for La Coupe, NY; makeup, Bobbi Brown for Oribe at Parachute. Details, last pages.

Wayne Maser

A CHANGE OF COLOR, A CHANGE OF PACE

Start with the intense color of a bold Hawaiian print, *left*. Counterpoint: makeup that's played down, softened, natural. Specifics: From Germaine Monteil, Pêche Siene powder eye shadow duo, Geranium Creme Luxe lipstick. Silk waist-cincher from Chantal Thomass at Jessica Landau. *Opposite*: The soft shades of spring—washes of color. Hair, Gad Cohen, Gad Studio; makeup, Lydia Snyder. Details, last pages.

Wayne Maser

paler!

The flip side: tender watercolor tints of makeup,

lingerie pieces strong on color, strong on pattern . . .

Tohru Nakamura

A CHANGE
OF COLOR,
A CHANGE
OF PACE

brighter!

Lingerie pieces with a hit of real color, a touch of black lace, a softer approach to bareness . . .

Wayne Maser

The visible difference:
lingerie with the lift of intense
color, more charm,
less-than-blatant bareness;
newly soft high-cut legs, deeply
dipping necklines. *Far left:*
From Christian Dior designed by
Carole Hochman, silk slip
with Chantilly lace. *Left:* Christian Dior
designed by Carole Hochman
silk bra, tap pants.
Beauty Note: Low-key colors,
this page, from Avon—
Molten Bronze and Tiger Lily eye
shadow duo. Hair, Gad
Cohen, Gad Studio; makeup,
Lydia Snyder.
Details, stores, last pages.

the real zing

...comes from new
accessories
with high-power
colors and patterns
that instantly
change how you look,
how you feel

All the news of a super shoe season in Manolo Blahnik's "tie-dye" silk-and-leather slingback: slender silhouette, sculpted heel, material and surface interest, pattern and color galore. About $370. Barneys New York. These twelve pages: hair, Oribe/Oribe at Parachute, makeup, Francois Nars. Details, last pages

Steven Meisel

the real zing

it's in the bag–
the season's
hottest green

Your one splash-of-color accessory to "turn up" any neutral could be the small drawstring pouch, *this page*, or roomy tote, *opposite*, in chartreuse (still going strong) satin. Both suede-trimmed, by Miss Maud. Pouch, about $100; tote, about $450. All at Miss Maud, NYC and Manhasset NY. Details, last pages.

JOKE
SURVIVAL LABORATSE

black-and-white graphics... the jeweled menagerie

Potent as a hit of color, the impact of strong black-and-white patterns. *This page*: Manolo Blahnik's striped-ribbon sling shoe; Jill Stuart's new-shape, small, structured bag. Shoes, about $340. Delman at Bergdorf Goodman; Neiman-Marcus; Savannah, Santa Monica CA. Bag, about $365. Bergdorf Goodman; Toby Lerner, Philadelphia; Ultimo Ltd., Chicago. . . . A lineup of jeweled animals, *opposite*, pinned anywhere, on anything. Pins, left suspender, by Verdura; right suspender, by David Webb. . . .For charm and flirt, a little scarf around the hair, the wrist, the throat. *Beauty Note*: Hot-ticket lip color—Elizabeth Arden's Bronze Lamé. Details, last pages

Steven Meisel

the real zing

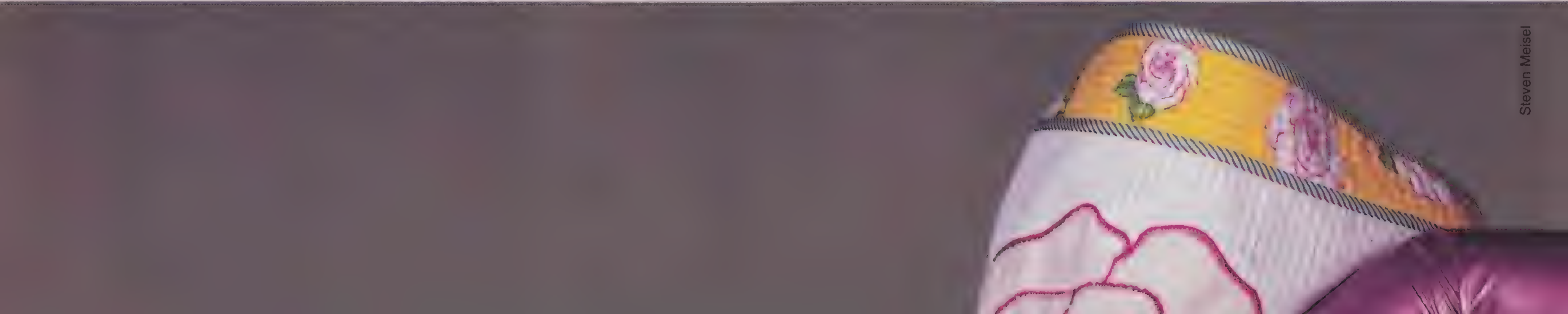
freewheeling fantasy... a flash point effect

An armful of extravagant [illegible] bows on black silk gloves, *this page*. By Isabel Canovas, about $800. Isabel Canovas boutique, NYC....News: [illegible] shoes. Leader of the pack, Maud Frizon's metallic fuchsia-panther print, *opposite*, for evening now, for warm-weather days with a white linen suit. About $300. Maud Frizon, NYC, Bal Harbour FL, San Francisco. Details, last pages.

Steven Meisel

roses, ribbons, the shapeliest heels

The most ingenious heel: the mini-bun on Charles Jourdan's white printed cotton [illegible] accents Kerry Gold's Charles Jourdan flats [illegible] Pittsburgh PA; Frey Hagmann's Dorian Gray [illegible]. And how pretty Stanley Korshak's sculptured straps look, wrapped with our gold macramé cord for summer—left of the tiger cloth, [illegible]-textured patterned stockings are mesh-open. The ribbons that [illegible] all over: Vis-à-vis's Mona Hoegh Design Mine; about $215; Rafael Design NYC; Bill Blass Dresses SC; Loretta Blum, Dallas. . . . *Beauty Note:* The [illegible] of white is color: here Christian Dior's illustration. Details, last pages.



Steven Meisel

eye-opener patterns, the raciest shapes

Opposite: Andrea Pfister's cross-strapped tweed-pattern snakeskin. About $420. Saks Fifth Avenue; Nordstrom, Los Angeles. . . . Another spark-everything "accessory," *this page:* Ozbek's small Aztec-embroidered bolero. About $1335. Carol Rollo/Riding High, NYC; Garfinckels; Ultimo Ltd., Chicago; Shauna Stein, Los Angeles; Ron Ross, Tarzana CA. . . . *Beauty Note:* Spark-an-image makeup, *opposite:* Prescriptives Topaz Trilights eye shadow pencil, Jazz Classic lipstick. Fashion details, more stores, last pages.

Steven Meisel

the real zing

foot NOTES

Shoe-in at the movies, far left—Charlie Chaplin's hobo in "The Gold Rush," dining on "spaghetti" laces . . . Birth of touch dancing—here, in George Barbier's "The Dance," inset.

You never think of them until they ache or fail you, then feet distract, slow your pace. Here, fast facts for healthy feet. By Janice Kaplan

By all reason, the feet should be the body parts on which one lavishes attention and care. These intricate structures contain one-quarter of all the bones in the body, an assortment of joints, ligaments, and muscles that absorb hundreds of pounds of pressure with each running step. "Feet are a literal foundation, the connecting link between body and ground," says John Waller, M.D., chief of foot and ankle service, Mount Sinai Medical Center, New York City. "They have a significant role in the function of the rest of the body."

Feet can contribute to knee and back pain, affect posture and balance. "Feet carry all the abnormalities above them," says Melvin Jahss, M.D., chief of foot service, Hospital for Joint Diseases-Orthopedic Institute, New York City. "They're the last weight-bearing organ, and they must compensate for everything."

In a normal walking step, the heel hits the ground, the foot collapses slightly inward (a process called pronation). The foot at that point is flat and supple, a good shock absorber; then "from the time the foot is flat until the moment you roll off the toes, the foot has to be a rigid object off which to propel," says Dr. Waller. The proverbial spring in one's step comes, in part, from supple joints that allow easy rocking across the bottom of the foot. Equally important: well-conditioned calf muscles that can pull up the foot, prevent a thudding or lumbering gait.

Tight calf muscles are a frequent source of foot pain and walking discomfort. One culprit: high-heeled shoes which, according to Dr. Waller, "cause calf muscles to contract and tighten (see page 530). The leg looks firm, but the shortened muscles can lead to trouble." Why that is: the calf muscle attaches through the achilles tendon to the back of the heel, continues along the bottom of the foot, eventually connecting to toes. "If you have tight calf muscles, you can't get the heel *(Continued on page 528)*

The Bettmann Archive

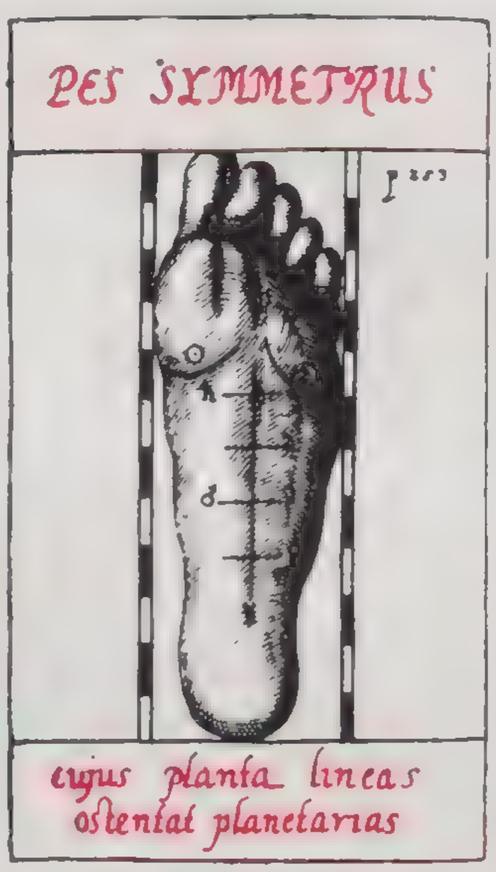
Reuters/Bettmann Newsphotos

Sure-fire attention-getter feet, left. . . . Heavenly feet, below: linking the soles of the feet to the stars. . . . Opposite: Magritte's "Le Modele Rouge" surreal ideal shoe.

FOOT NOTES

down properly, and you stretch the *plantar fascia*, the lining under the arch," says Joseph Lane, M.D., professor of orthopedic surgery, Hospital for Special Surgery, NYC. "The *plantar fascia* can separate from a heel bone, causing pain."

When a painful heel is X-rayed, doctors frequently find small growths called heel spurs. Dr. Waller says they're red herrings, which "look ferocious on X-ray but don't mean anything. The real source of heel pain is the pulling away of the *plantar fascia*." The best treatment is gentle stretching exercises for the backs of calves. Until muscles are more supple, wearing flat shoes will only exacerbate the problem.



BACK PAIN: FOOT LINK?

While the causes of back pain are complex and not totally understood, some pain may be traced to the feet. According to Charles Gudas, D.P.M., professor of clinical surgery, University of Chicago Medical Center, "The spine is sensitive to the appendage holding it up."

Some doctors believe that lower back pain may occur when one leg is shorter than the other, and they may undertake elaborate treatments to cure the problem. But Richard Dominguez, M.D., co-medical director of SportsMed Center for Fitness in Carol Stream, Illinois, believes much of the concern is unjustified. "About 90 percent of the population has a one-quarter inch difference in leg length," he says. "Most orthopedists say that any difference less than one inch isn't worth correcting." He thinks shoe inserts or other foot or leg manipulations are usually unnecessary, but many other doctors have been successful in relieving back pain by adding a pad in the heel of one shoe.

A more direct connection exists between foot and knee problems. The knee, according to Dr. Lane, is "the most unstable joint in the body. It's like two balls on a tabletop." Feet that turn in or out can stress the knee; a foot that rotates can also cause pressure on the inner or outer part of the knee.

Knees are easily overstressed by improper gait. "You're most likely to encounter a problem if you run or do other vigorous physical activity," says Dr. Jahss. "Normally, you can get away with a slight abnormality in your gait; but if you're active, the abnormality is accentuated." Excessive pronation, which is usually harmless (and, in fact, a good shock-absorbing mechanism), often causes difficulties only when one begins running. Then its resultant twisting of the leg may lead to pain in the inside knee. "The amount of roll combined with the number of times your foot hits the ground is what leads to stress," says Dr. Dominguez. "If you pronate moderately but run a lot, you may have knee pain."

OVERUSE INJURIES: SPORTS STRESS

Severe pain in the foot and lower calf may occur when one begins an exercise program too quickly; the sudden trauma may lead to shin splints (where a portion of the muscle pulls away from the bone) or stress fractures. Dr. Lane believes that both happen "when you ask the bone to do something it hasn't had the chance to remodel for. *(Continued on page 562)*

FIGHTING FATIGUE

Physical fatigue at the end of a day often starts at the feet. "There's a lot of energy expended in simply picking the feet up and down," says Melvin Jahss, M.D. A shoe that puts the foot in an unaccustomed position (because of a higher heel or a rigid sole) may cause additional tiring to the foot, straining muscles that are not usually involved in each step.

According to Charles Gudas, D.P.M., women with extremely flat feet may find their legs tire more easily, "because the muscles of the arch and leg are constantly firing to hold up the foot." An arch support may ease fatigue and lessen muscle strain. Excessive pronation may also cause muscle fatigue because "the foot is twisting back and forth and exerting itself more with each step." A foot that is stable and well-supported allows one to get through a day with more energy.

Frequent leg cramps are often a sign that muscles are excessively fatigued. That may come from *lack* of exercise. When standing or *(Continued on page 561)*

The Bettmann Archive

Giraudon/Art Resource

magritte

FOOT NOTES

Years of wearing high or narrow heels can throw off a woman's posture... or cause excessive foot and leg fatigue

Although doctors are dubious, foot acupuncture "treatments" are said to have healing powers.

Surgery: yes or no?

Bunions are among the most commonly treated foot problems, but an understanding of why they occur and how they are best handled remains rather hazy.

A bunion looks like an irritation, a swollen joint on the big toe of either foot. But, orthopedist John Waller, M.D., says, it is really a "rotary deformity. The main bones of the big toe roll out of position and the big toe turns in." The problem is far more common in women than men. Charles Gudas, D.P.M., who heads the Medical Center Bunion Clinic at the University of Chicago Medical Center, says that 80 percent of the patients he operates on are women.

While high-heeled and pointy-toed shoes may contribute to bunion problems, Dr. Gudas finds that "90 percent of the time, it's hereditary. You get bunions because your mother had bunions." While shoes that stress the forward part of the foot don't cause bunions, they may make symptoms arise earlier. Women whose feet are very flexible are prone to bunions; so are women with flat feet. Other contributing factors: pregnancy, which stretches the ligaments on the bottom of the foot and may lead to postural imbalance.

Treating a bunion is unnecessary unless there is pain or difficulty in wearing shoes. Once a decision is made to seek treatment, one must sort through available procedures. Some podiatrists advertise quick surgery, with a promise of being back on one's feet in a matter of days. Most doctors, however, agree that while it's possible to do proper surgery on an outpatient under local anesthetic, many weeks will be *(Continued on page 563)*

HEEL HEIGHTS AND POSTURE

The connection between feet and posture is primarily related to the heel height of shoes. Tight heel cords and shortened calf muscles—the result of years of wearing high or narrow heels—can throw off body alignment or cause exeessive leg fatigue. Joseph Lane, M.D., finds that women who frequently wear high heels "tend to lurch forward, with knees slightly bent, and hyperarch the back to compensate." Incorrect posture puts great stress on the lower back. Properly aligned, "You should be able to draw a line from the center of your ear down the front of the knee to the ankle," says Dr. Lane. "If you tip forward or back, make an effort to correct it."

To minimize lower back pain and improve posture, Dr. Lane recommends a one-inch heel. Heel width is also important. "In a broad heel, you don't wobble or lurch forward."

High heels also, says John Waller, M.D., "drive the front of the foot into the ground prematurely when you walk." The result can be pain in the ball of the foot or under the arch. Because high heels inhibit the normal rocking motion of the foot, they are poor shock absorbers. As a result, muscles, tendons, and joints in the lower leg are more severely jarred and stressed.

Women who usually wear low-heeled shoes are likely to have flexible calf muscles; but a sudden transition from wearing high heels to flats only may exacerbate problems such as tight heel cords. Doctors recommend exereising to stretch calf muscles, particularly if a woman wears very high heels, and switching to flats only when leg muscles have regained suppleness. Best advice: alternating high heels with flats and medium-heel heights.

Famous Feet

From Cinderella to Cybill Shepherd, women have always known: comfort counts. Here, real solutions . . . .

Donna Karan *designer: "I walk a lot at an aerobic pace, and it can take a toll on feet; so I have regular pedicures, and a private masseuse gives me a full body massage—including feet—once a week at my home. For walking to work, I change to flat shoes; sneakers are only for serious aerobic walking."*

Alessandra Ferri *principal dancer, American Ballet Theatre: "After seven hours of rehearsal, when my feet are swollen and achy, I put them in a bucket of ice cubes for as long as I can stand—ten or twenty seconds at a time. A very cold shower or bath sometimes works as well. It reduces swelling, gets my circulation going."*

Mary Farr *hairstylist, Kenneth Salon, NYC: "The first thing I do when I get home is kick off my shoes. For standing more than eight hours a day, I wear heels of no more than an inch and support pantyhose. I have regular professional pedicures and take good care of my feet, so I don't have troubles."*

Ann Bancroft *first woman to trek/dogsled to the North Pole: "During our trek to the North Pole, checking our feet—and the feet of our dogs—was our survival ticket. At night, our feet would wake us up two or three times with cold; we'd take off our gloves and socks and rub our feet to get them warm.*

"Living in Minnesota now, a lot of the tricks I learned come in handy. I wear mukluks (fur boots) in winter, sneakers whenever I can. When I'm speaking publicly, as soon as the lights go off, I'm out of my high heels. The greatest luxury in the world for feet is to con someone into rubbing them."

Barbara Thomas *a senior vice president and group head at Banker's Trust Company (and youngest member ever appointed to the SEC): "Growing up, I always believed I was taller than average. It wasn't until I was in my twenties that I realized I was only average height and immediately started wearing the highest heels I could find. Now, they're only for night."*

Nancy Kissinger *"For receiving lines, I always wear shoes with a low, low heel and a solid base. When I know I have hours of standing ahead, I double up on back exercises devised for me by Dr. Willibald Nagler, chairman of* *(Continued on page 563)*

Photo details, last pages

Whoopi Goldberg

Dr. Ruth Westheimer

Queen

Alessandra Ferri

Bette Midler

Dolly Parton

Jane Fonda

Dorothy in "The Wizard of Oz"

Mother Teresa

Cinderella

Nancy Kissinger

freewheeling nights

On these six pages, a freer way of thinking about evening that turns on unexpected bareness (from transparency and ingeniously cut-out tops), a small scale (minis, shorts, cropped jackets), and unconventional separates (to mix and match), mostly in black and white punched up with brights. The starting point, *left*: Leslie Samuel's racy tuxedo jacket and leggy shorts. . . . The unexpected dazzle, *right*: Adrienne Vittadini's "African" bolero. With Andre Van Pier's stretch satin skirt. . . . A new way to kick up your heels, *inset*: Marc Jacobs' rayon crepe tank—with a delicate ruffle at the hem. . . . *Beauty Note:* On lips, *right*—Cover Girl's Basket of Berries. Details, stores, last pages this issue.

Jim Varriale

These six pages: hair, Garren, NY; makeup, Leanne Newton.

More from Leslie Samuel and his terrific first collection—marked by luxurious (and often transparent) fabrics, charming shapes, and a blithe spirit! *Left*, ribbon lace mini (about $645), sheer organza top (about $118), and stretch cardigan (about $195). Barneys New York; Hirshleifer's Etc., Manhasset NY; Claire Pearone, Troy MI....For a decidedly dashing entrance, *right:* Leslie Samuel's semi-transparent silk gazar skirt (about $210) and the same cardigan—this time over nothing but a charming tulle-embroidered silk bra from Jeune Europe. Cardigan and skirt at Barneys New York; Pompian, Chicago; Claire Pearone, Troy MI; Lina Lee, Beverly Hills. Details, last pages.

Jim Varriale

Scoring points for its carefree nighttime charm . . . and its good price, *opposite:* Betsey Johnson's smocked and flounced gingham tube. About $104. Betsey Johnson Boutiques, NYC, Coconut Grove FL, San Francisco, Los Angeles, Venice CA. . . . An after-hours standout, *this page, above:* Michael Leva's "panda" dress in viscose/rubber/elastic knit. About $305. Barneys New York; Toby Lerner, Philadelphia and Ardmore PA; Bill Loya, Salt Lake City UT; Moda Sport, Beverly Hills. . . . Tough competition, *top right:* the very short, very bare slip dress with white piqué short-sleeved cropped jacket by G.B. Scott. About $182. Lord & Taylor; Montaldo's; Jacobson's; Sakowitz. . . . The sleek new-age halter, *below right,* in black linen by Cathy Hardwick. About $148. Bloomingdale's; Marshall Field's; Robinson's/Maison Blanche, Clearwater and Orlando FL. Details, more stores, see last pages of this issue.

Jim Varriale

freewheeling nights

Suddenly: classic pieces look new, different. Sparked by color. Teamed with the unexpected. Given an unmistakable dash. . . . *This* page, Sisley's checked lime "topper" (about $145) over a bright-striped T-shirt, mini. Coat at Sisley/Benetton stores. Benetton T-shirt, about $26, and skirt, about $42. At select Benetton stores. Earrings, Marina B. . . . Bright forecast, *opposite*: New Republic Clothiers' rubberized cotton Mac over Cathy Hardwick's equally colorful skirt. Coat, about $250. New Republic Clothiers, NYC. Skirt, about $90. Bracelet, Cartier. Rings: Bulgari, Cartier. Details, last pages.

These six pages: hair,
Peter Lawson for Don Suki, NY;
makeup, Leanne Newton.

Elisabeth Novick

Classic differences

classic differences

Crisp contrast: Gucci's safari jacket, *opposite*, takes an unexpected turn with striped trousers and a sheer body suit. Jacket, about $375. Gucci, NYC, Palm Beach FL, Beverly Hills. Moschino pants, about $430. Barneys New York; Hirshleifer's Etc., Manhasset NY....More contrast, *this page*: white wool vest and camel jacket by Geiger of Austria, over real riding gear. Vest, about $106. Jacket, about $184. Breeches, about $70. Leather boots and breeches by H. Kauffman & Sons Saddlery. Jacket and vest at Geiger Park Avenue, NYC; Millpond Clothiers, Lakeville CT. Watch by Rolex. Details, more stores, see last pages.

Elisabeth Novick

classic differences

Elisabeth Novick

Paler, prettier, *this page*: Rodier Paris' peach-y wool sweater set over ivory linen trousers. Polo, about $100; cardigan, about $110. Rodier Paris, NYC, Princeton NJ, Washington DC, Chicago, Dallas. Matsuda pants, about $315. Matsuda Boutique, NYC; Hirshleifer's Etc., Manhasset NY; City, Chicago....The perfect trench coat, *opposite*, of navy cotton, from Basile. With classic jeans, cotton chambray shirt, and a crinkled silk shell underneath. Coat, about $900. Late March at Janet Brown, Port Washington NY; The Basile Boutique, Washington DC; Chez Catherine, Canada. Levi's 505 jeans, about $34. Shirt, The Gap, about $28. Both at all Gap stores. Watch, Cartier...*Beauty Note:* Color delight—Maybelline Moisture Whip lipstick in Windsor Rose. Details, last pages.

Geoffrey Beene for
Vogue Patterns #2031

Ready when you are: a 9-to-5 mini-wardrobe—designed by Geoffrey Beene—that really works (sews up fast and easy)! Says Beene: "All of these clothes have an implied propriety before you even think of their design. The pieces are interchangeable, and the colors have a certain familiarity."... Taking the lead, *this page*, a white silk double crepe T-shirt paired with navy wool gabardine trousers. Top (fabric, Exotic Silks), Geoffrey Beene for Vogue Patterns #2033. Trousers (Anglo Fabrics), Geoffrey Beene for Vogue Patterns #2032.... Sign of the season, *opposite*: a coat to wear over everything! Here, in seasonless wool flannel, slipped over a houndstooth-check wool dress (and shown again *this page*). Coat and dress (Anglo Fabrics), Geoffrey Beene for Vogue Patterns #2031. All pieces, for the new Vogue Career Collection. Details, sewing information, see last pages this issue.

Geoffrey Beene for
Vogue Patterns #2033

Geoffrey Beene for
Vogue Patterns #2032

going places...

a capsule working wardrobe

Hair, Alex Hilliard
for Xavier salon, NYC;
makeup, Jim Brusock

Elisabeth Novick

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works: soft shorts with city polish. . . separates dressing at night—with an easier, charming twist . . . new color, the newest accessory "neutral": green!

The real differences in the best clothes this season—and in this issue—often aren't dramatic, or radical alterations of shape, style, or purpose. A city suit is, familiarly, a suit; streamlined, high-heeled shoes are day-to-night standards. The changes in dressing, at this moment—in what works and what does not—are subtle, but visible: a rethinking of texture, of color, of ways of combining pieces, of getting more from pieces with a newer, somewhat softer shape.

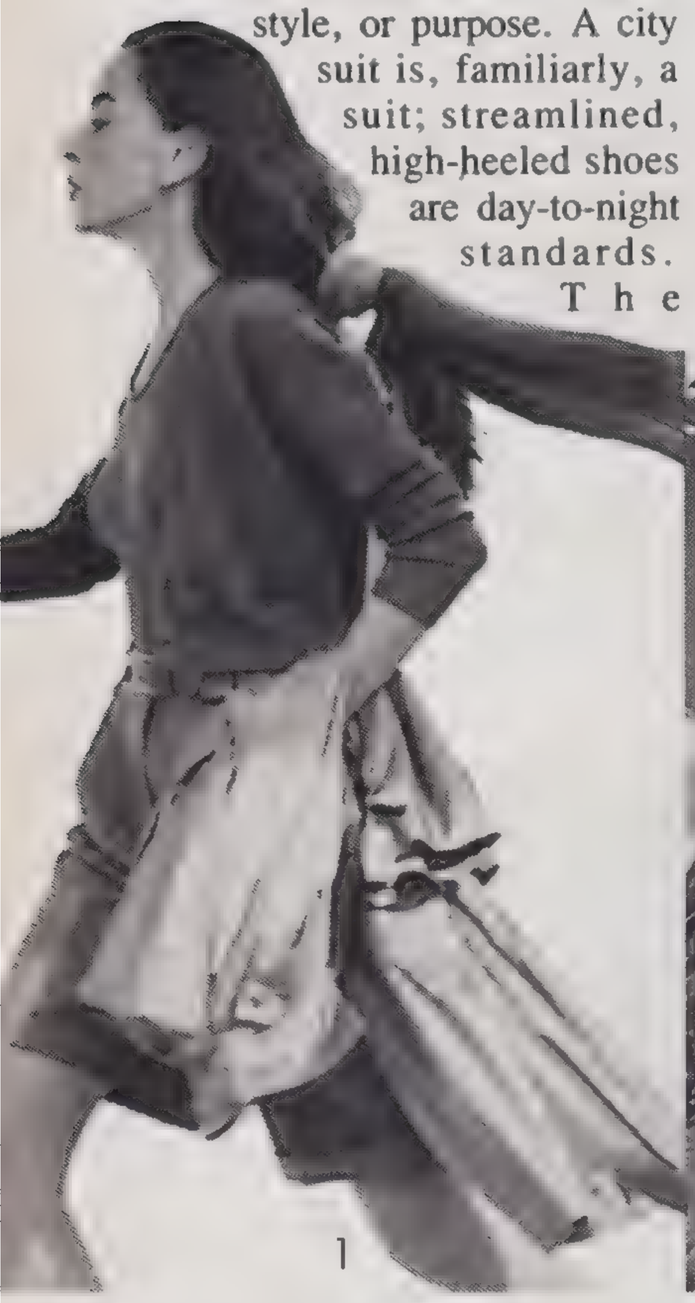
In a season of terrific "tailored" walking shorts, the ones that take a woman further are softer, fuller, in a decidedly neutral color; teamed with a sweater set or polo shirt and jacket, they are as polished, as pulled-together as any daytime skirt look is. **While there's a broad range of walking shorts this season, it's never a matter of "anything goes."** The best take on city polish, when they have the fullness and ease of a skirt, when they stop—like Calvin Klein's (1)—about three inches above-knee. Fabric makes a visible, "dressed" difference: in wool gabardine, rayon, or heavy-weight silk. With paled or natural stockings, pumps or new ribbony espadrilles, a jacket and soft shirt, they take a certain style of woman to town, to lunch, to easy restaurant dinners.

It's been some seasons since there was a new neutral color for accessories, one that goes beyond conventional navy, black, or saddle brown. This season, green is showing up as an ingenious alternative (2). Belts, bags, shoes turn up in a new, true green, a color that's neither bright—like Kelly green—or earthy loden. With a certain depth and dulled tone, in varying textures—from the soft quilted leather of a Chanel bag to a snakeskin watchband—spring's new green works with black, brown, white, deep reds; it's as useful, as functional, as navy.

What gives even the most basic of basic dressing a new twist for day? Texture—when it's mixed in a varied way; for warm weather, in the most featherweight of fabrics. There is a quiet sheen in Gaultier's soft coat (3), a certain dryness to a brown crepe shirt; dark pin stripes run through Gaultier's new pants—smaller at the waist, wide at hemline. The idea: within the same color range, there's a subtle play of tone, pattern, texture. This spring, with the mix, you might tie on a long strip of printed chiffon at the waist or on a ponytail, wrap a small dotted square at the wrist. Scarves are everywhere this season.

There's a different way to dress at night: free, easier, based on separates. Usually with a short, softly full, decorative skirt and an eclectic mix of small tops, the effect is unconventionally young, spirited (4). What the pieces allow for is a certain playfulness, a great deal of personal style. Pieces to look for: a tiny demi-bra of sequins—or re-embroidered lace; a bustier/corset sculpted in printed silk, a small bolero jacket. Or, at the right moment, that might change to a sheer shirt knotted at the waist for smallness.

Plays of pattern and texture this season give the sense of newness, too, to shoes: many of the best are cloth-covered. On the runway, Bill Blass shows tweedy greys and glen plaids; Calvin Klein matches taupe satin shoes to a short skirt. Other kinds of more played-down patterns can take you even further. Andrea Pfister's black-and-white snake (5) comes with a shape that falls somewhere between a pump and a bare sandal; it has just the right amount of heel, works with everything from suits to dresses or pants. **The idea: texture, subtle color, new shape. All, what works—works best—this season.**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health style

Body talk...fiber: what's enough?...weather and exercise...swimming fears...new sex "epidemic"

Self-help books tout themselves as guides to reading "body language": the signals each of us constantly sends through facial expressions, tone of voice, posture, and body movements. Are they valid? "An isolated movement can't be translated into a specific message; but you usually can get a sense of how people feel and what they are communicating by paying attention to these signals," says Robert Rosenthal, Ph.D., professor of social psychology, Harvard University. Research indicates that body messages might affect everything from the quality of a doctor/patient relationship to how a jury determines a case. And here, women may have an edge: "Studies show that women are naturally more skillful than men at sending—and interpreting—nonverbal signals."

Running edge

Experts have long been concerned that running may stress joints and speed development of osteoarthritis and other musculoskeletal problems. Now, however, a study supported by the National Institutes of Health has found the opposite may be true. Preliminary results of the five-year study at Stanford University School of Medicine comparing 498 long-distance runners to 365 controls reveal that not only does running not appear to accelerate arthritis but that runners appear to develop age-related disabilities at a *slower* rate than non-runners, have better cardiovascular fitness, and weigh less. Runners also paid one-third fewer visits to doctors and were absent from work less than half as often as non-runners.

spring fever

If, come spring, you're inclined to start a new diet or feel more positive in general, your reactions may have a strong physiological base. Karl Doghramji, M.D., assistant professor of psychiatry and human behavior at Philadelphia's Jefferson Medical College, pointed out:

● *Research shows people naturally eat less, choose more healthful foods, and burn calories faster in spring than in winter. Cold weather cravings for high-fat and carbohydrate-loaded foods may be the result of a desire to maximize energy and produce body heat through food metabolism. When warm weather sets in, appetite decreases; people tend to prefer foods that are less fattening. Also, blood levels of the hormone cortisol (which, in winter, causes the body to retain fluids and slow down calorie burning) may drop. If so, metabolic rates speed up, and weight may be lost more easily.*

● *Like animals, human beings tend to "hibernate" in winter and feel lethargic; when spring comes, they sleep more lightly and less. Seasonal mood upswings, scientists believe, reflect the changing amounts and quality of daylight as days grow longer.*

● *Increased libido may result from rising levels of the hormone testosterone—a spring phenomenon documented in both sexes among animals. Women do not necessarily conceive more easily in spring, but they clearly have more opportunity to do so: birth rates peak nine months later.*

WAYNE MASER

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Her outfit—Anne Klein II. His suit—Macy's/California.

health style

It's been called the "malady of the 'eighties," the new "yuppie" disease. Clinicians say that inhibited sexual desire (ISD) is the most common form of sexual dysfunction; and a study published in *The New England Journal of Medicine* reveals that 48 percent of women had difficulty becoming sexually aroused. "With natural fluctuation in desire, there is a consistent ebb and flow; but with inhibited sexual desire, the pattern is a steady decrease in sexual behavior," says Jennifer Knopf, co-director of the Adult Sexuality Program at Northwestern University Medical School in Chicago. Causes vary. Some medical conditions, such as hormonal imbalance, can destroy sexual appetite and can often easily be treated through drug therapy. More often, the problem is rooted in depression or other emotional problems—anger stemming from marital discord, fear of intimacy, or fear of sex itself because of childhood trauma or harsh upbringing—and requires psychological therapy. The best place to look for help: a university medical center, especially one with a sexual dysfunction clinic. "With proper treatment," says Knopf, "highly motivated couples can conquer ISD."

UP IN SMOKE

TODAY, FEWER AMERICANS SMOKE THAN EVER BEFORE, BUT MORE YOUNG WOMEN THAN MEN ARE STARTING TO SMOKE. PREVALANCE IS HIGHEST AMONG WOMEN TWENTY-FIVE TO THIRTY-FOUR.

sweetener debate

The use of aspartame, the newest artificial sweetener, continues to cause controversy. Critics cite a connection between aspartame and headaches, dizziness, and nausea. Other nutrition experts question research linking aspartame to these reactions. Because aspartame, until recently, wasn't heat stable, lost its sweet taste when heated, uses have been limited to tabletop sweeteners, diet sodas, vitamins. Now, however, aspartame has been encapsulated and can withstand baking temperatures; the FDA is currently deciding whether or not to approve aspartame use in commercial baked goods. As more and more uses for aspartame are in the works, critics suggest limiting intake until all facts are in.

in the swim

For many women, learning to swim was a natural stepping-stone in childhood; but a great number of people grow into adulthood not only unable to swim but with a genuine fear of the water. Such a fear is usually instilled early in life as a result of a bad experience (e.g., being thrown into a pool against one's will) or simply because of a lack of opportunity to explore the water.

New York City swim instructor Doug Stern, who has worked with hundreds of water phobics, says women generally have more success in overcoming fear of the water than men. "Women are more relaxed about admitting their fear, and they also have a physiological advantage over men; they float higher in the water because of their slightly higher body-fat level. That's a tremendous asset in all levels of swimming." Stern offers the following suggestions for anyone wanting to overcome a fear of swimming:

- Verbalize your fear. Admit to yourself that you're afraid of the water and promise yourself to overcome the fear.
- Experience water in as many ways as possible. Sit on the side of a pool and feel the water on your legs and arms. Staying near the pool wall, duck underwater and come up. Wear goggles so you can see underwater, which can reduce fear.
- Sit by a pool and watch people who know how to swim; observation creates the possibility of success.
- Advance slowly and build a base of successful experiences.

Where to find help? Staff at a local pool or health club often can recommend classes—or one-on-one lessons—designed for water phobics. The sports director at a local college or university may also be able to help. The YMCA or YWCA often holds swimming lessons, combining personal safety/basic survival with water enjoyment.

"Watch a prospective class first," suggests John Pinckney, safety specialist with the New York City Chapter of the Red Cross. "Never take a class that uses the technique of forcing people to go in the water; it's an outdated approach."

Where does dieting willpower break down? At dessert. A survey of 173 restaurants finds patrons today order less red meat, heavy sauces; are more likely to splurge on rich desserts.

DENIS PIEL

Feel free to act on impulse.

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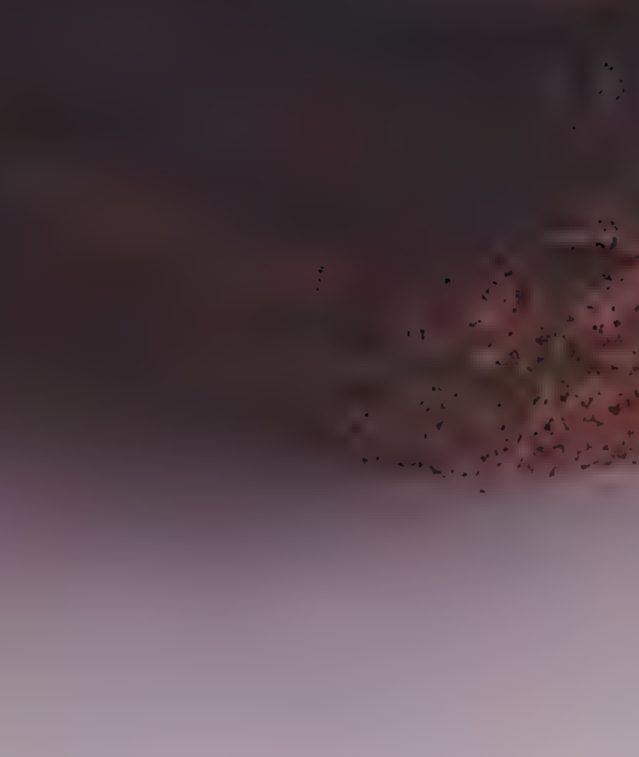
And you can also look forward to Pound Cake with Blueberry Topping. Moist golden cake covered with sweet, plump blueberries in a delicious sauce.

Still there?



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health style

BICYCLING: GEARING UP . . .

Nylon/Lycra biking shorts may be a current fashion draw, but medical experts emphasize that the most important gear for all bicyclists (not for racers only!) is a good protective helmet. "Head injuries—usually to cyclists who go without helmets—are responsible for more than half of hospitalizations and 95 percent of all fatalities related to bicycling," says David Webb, M.D., clinical director of the Center for Sports Medicine, St. Francis Memorial Hospital, San Francisco, and chief doctor for the Course Classic bicycle race. With more air vents than older models, and attractive "futuristic" shape and graphics, today's helmets offer comfort and style as well as protection. Lightest: helmets with soft Lycra covering rather than a traditional hard shell. They weigh only approximately seven ounces (slightly more than a baseball cap), yet are protective enough to win approval by the American National Standards Institute. For night riding: brighter headlights and taillights that run on lightweight rechargeable battery packs—those with halogen bulbs are almost as bright as automobile headlights. Also important when bicycling at night is wearing reflective clothing. Latest "wearable" brighteners contain washable Scotchlite, which reflects in the dark up to one hundred times more light than does plain white clothing.

A recent Gallup survey finds: doctors see three times as many sports injuries in weekend athletes than people who exercise regularly

Your well-being

BY BARBARA LANG STERN

To improve your future: learn to visualize it

When you're anticipating an upcoming situation, mental rehearsal using visualization or imagery can far outstrip routine planning of what to say or do. Planning tends to be largely intellectual and fragmentary. Visualization engages one's entire being—body, emotions, senses, intellect—in an experience that's as close as possible to "being there."

Suppose you're to make a speech: you might plan what you'll wear, rehearse what to say, prepare visual aids. While all this will be helpful, Gerald Epstein, M.D., a New York City physician and author who specializes in imagery and imagination, calls it "trial *thinking*," as opposed to "trial *action*." In trial action, you live every detail via imagination. You experience the anxiety as you wait to speak, and cope with it so it won't interfere with your performance. You take deep breaths,use calming "trigger words," learn to relax under pressure. By feeling and hearing yourself walking in front of the audience, when the actual moment comes you're not distracted by the sound of your footsteps.

"One advantage of visualization is that you can build into it whatever you need, such as the self-instruction that it's okay to feel anxious; you still can go ahead and give your speech—or ask for a raise," says Frances Meritt Stern, Ph.D., director, Institute for Behavioral Awareness in Springfield, NJ. "You incorporate all you know into the visualization, including the layout of the room; your address is spoken aloud, moves choreographed. You rehearse for the unexpected, such as the audience's not quieting. You can't visualize every contingency; but when you're generally secure, the unexpected doesn't throw you."

Visualize an event from start to successful finish, says Kay Porter, Ph.D., coauthor with Judy Foster of *The Mental Athlete* (Ballantine). "If a person loses concentration during visualization, that's where she'll lose concentration in performance."

Some of the most dramatic "proof" of visualization is seen in athletics. In one experiment, sports psychologist Barbara Kolonay tested basketball players during free-throw shooting at New York's Hunter College. "Each athlete sat in a straight-backed chair and, when in a deeply relaxed state [relaxation promotes fuller participation of the right or 'imaging' side of the brain], was asked to imagine . . . standing on the free-throw line, being handed the ball, hearing the crowd, making the shot, and then seeing the ball go through the hoop," writes Charles A. Garfield, Ph.D., in *Peak Performance* (with Hal Zina Bennett, Tarcher). Individual improvement ran as high as 15 percent. Hunter College psychologists reviewing Kolonay's reports concluded, "Imagery builds confidence." Electromyograms (measurements of electrical impulses occurring in muscles just prior to movement) taken during mental rehearsal showed that during imagery, muscles were stimulated subliminally exactly as though they were performing motions imagined.

Perhaps visualization's greatest contribution is that it requires knowing exactly what one wants. It isn't enough to picture oneself at a family gathering, telling a sarcastic relative, "I don't know how to take that remark." To complete the visualization, a person needs to imagine how the relative will respond; how others will react; whether she, herself, really wants an open confrontation. She needs to explore alternatives, including talking to the relative privately or, to keep family peace, saying nothing and picturing herself as a duck with the hostility rolling off her back like water.

"If we were to monitor a woman physiologically during imagery, though sitting still she'd show changes in oxygen consumption, blood pressure, pulse, respiration, even blood count. In a thinking rehearsal, there'd be little or no change," says Dr. Epstein. "The brain in many ways doesn't know the difference between a concrete and an imagined event. During imagery, you're laying down new mental and physiological traces that are, in fact, memory. You're creating a new model of behavior."

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health style

Your diet: fiber facts

BY JUDITH S. STERN, Sc.D.

Grandma called it roughage. Fiber, nutritionists agree today, is necessary for good health. What is still under discussion: how much and what kinds of fiber are needed as well as the possible role of fiber in preventing diseases such as colon cancer, heart disease, and diabetes, and in weight control. Debate about fiber is fueled by new research, interpretation of previous research, and by improved measurements of food's fiber and how it interacts with other nutrients.

Soluble vs. insoluble

Fiber is not a precise term. Dietary fiber includes the compounds found in plants that are not digestible in the small intestine. Tough, insoluble fibers (which do not dissolve in water) such as cellulose or hemicellulose, found in certain vegetables and whole grains, give plants structure and crunch. They bind water, increase fecal bulk, and can speed the passage of food through the digestive tract. Insoluble fibers help to regulate bowel habits and may be a hedge against colon cancer.

Water-soluble fibers (pectin, gums, and mucilages found in certain fruits, oats, and beans) absorb water to form gel-like substances, slowing down passage through the small intestine. Most are fermented by microbes in the large intestine. They are associated with lowered blood cholesterol and glucose.

Weight-loss help

Diets low in fibers such as wheat bran have been classically associated with constipation and consequent hemorrhoids; high-fiber foods have often been "prescribed" to help cure these problems. High-fiber diets have also been linked with weight control, because Oriental and African populations and vegetarians who consume them tend to have lower incidences of obesity than Western populations; and people who eat high-fiber foods are naturally inclined to eat less fat and fewer total calories. High-fiber foods tend to be eaten slowly because they take long to chew. Once in the stomach, some fibers absorb water, making one feel full and less likely to overeat. Foods that have a high-fiber content, it's been speculated, decrease amounts of calories absorbed by the body from other types of food by speeding the passage of these foods through the digestive tract.

Contrary to popular opinion, however, there is little evidence that fiber supplements help in weight control. Most fiber supplements are taken along with a low-calorie diet, and it's likely that the diet—and not the supplement—is responsible for weight loss.

Cancer connection?

Recently, research emphasis has shifted to studying fiber's role in prevention of certain diseases. Almost twenty years ago, British scientist Denis Burkitt, M.D., observed that colon cancer was relatively rare in African populations who consumed high-fiber diets and was more common in North American and British populations who consumed much less fiber. Today, more accurate measurements of fiber have disclosed that while some types of fiber may inhibit the development of colon cancer, other types may actually contribute to it.

In studies with experimental animals, Lucien R. Jacobs, M.D., director of the nutrition section of Cedars-Sinai Medical Center in Los Angeles, has found that less-soluble, non-fermentable fibers (wheat bran and cellulose) appear to inhibit the induction of colon tumors. One reason, speculates Dr. Jacobs, may be that these fibers bind water and increase fecal bulk, effectively diluting the concentration of carcinogens.

On the other hand, in some studies soluble and/or fermentable fibers (corn and oat bran, pectin, agar, guar gum, and carrageenan) *enhanced* development of tumors in experimental animals, possibly either by increasing fecal bile acids or by producing compounds called short-chain fatty acids, both of which may stimulate growth of cells in the large intestine, increasing the cells' susceptibility to mutation and malignancy.

Dr. Jacobs cautions that it's premature to assume that results of tests in laboratory animals translate to humans; experts know little about the long-term effect of a high-fiber diet on colon cancer. That people who eat high-fiber diets also tend to eat less fat and fewer calories may be the real key to preventing colon cancer.

Similarly, contradictory evidence exists about the effects of fiber in preventing heart disease. Soluble fibers are thought to help lower blood cholesterol levels by binding cholesterol in the gut, preventing its absorption, and by decreasing the reabsorption of bile acids (needed for digestion of fats); since bile is made in the body from cholesterol, the body then draws on its cholesterol stores to synthesize more bile—resulting in a lowered blood cholesterol level. In one study, blood cholesterol levels dropped significantly in people who ate two to three apples daily (4 to 9 grams pectin). Similar effects are seen with oat bran, barley, and alfalfa; however, wheat bran (an insoluble fiber) has no effect.

Fiber and diabetes

There is some evidence that a diet high in soluble fiber may be helpful to some adult-onset diabetics by slowing the absorption of carbohydrates and decreasing the amount of insulin needed and secreted by the pancreas; but, according to studies by Gerald Reaven, M.D., of Stanford University School of Medicine, a diabetic would have to consume more than fifty grams of fiber per 1000 calories to see even mild effects. In juvenile-onset diabetics who make little or no insulin there is weak evidence that a high-fiber diet may decrease the amount of insulin needed. The best advice for people battling heart disease or diabetes is to consult their physicians before increasing fiber intake.

Increasing dietary fiber

Today, American women typically consume 12 grams of fiber daily—considerably less than the 20-30 grams daily recommended by the National Cancer Institute. If a woman wants to increase her own fiber intake, she should do so gradually to avoid gastric distress and should vary the types of fiber consumed. Whole grains (the coarser the better), legumes, whole fruits with skin, and vegetables are all good sources of fiber and are best consumed raw or cooked just to *al dente* stage; cooking can reduce fiber. One day's worth of the recommended intake of fiber might typically be achieved by consuming ¾-cup of 100 percent bran cereal, one slice of whole-wheat bread, ½-cup of cooked pinto beans, one stalk of broccoli, and one apple. Before changing her diet, a woman with any existing medical problem should consult her physician.

Judith S. Stern, Sc.D., *is professor of nutrition at University of California, Davis.*

"Very often, the best contraceptive for a woman is the one for a man."

"Okay. What would be the best contraceptive for a woman?

First of all, and obviously, it would be highly reliable. (Worrying about unintended pregnancy may be the quickest way of destroying pleasure known to woman.)

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VOGUE'S

health style.

Exercise and travel: adjusting to climate changes . . . can a cold sore lead to genital herpes?

Q I travel frequently. Do I need to adjust my exercise workout to sudden changes in temperature and humidity?

A Probably. If you're traveling to a hotter, more humid climate, your body has to work overtime to maintain a constant temperature, especially if you have no time to acclimatize. "To get rid of excess body heat, heart rate increases to move more blood to the skin where heat can escape, so you don't have to exercise as hard to achieve target heart rate; in fact, exercising at usual intensity could cause heat stress," says Michael Pollock, Ph.D., professor and director, Center for Exercise Science, University of Florida at Gainesville. "Also, people sweat more when they're not used to the heat, so it's important to drink plenty of water and to limit your workout to no more than twenty minutes to avoid dehydration and overheating."

Traveling to a colder climate usually requires adjusting workout *clothes* rather than your exercise, says G. Edgar Folk, Jr., Ph.D., professor of physiology, University of Iowa. "Exercise creates warmth, so you're working with your body instead of against it." Wear layers of clothing that can be unzipped or removed if you start to sweat, plus a hat, gloves, warm socks. Don't be afraid to skip a day if weather is harsh; people can maintain fitness levels with as few as two weekly workouts for up to fifteen weeks, says Dr. Pollock.

Q I'm confused about herpes; is it possible to get genital herpes from a cold sore on one's lip?

A Yes, but the type of herpes transmitted is likely to vary depending on the site of the original lesion. "About 80 percent of herpes lesions above the waist (e.g., on lips, face, chest, back) are Herpes I, and about the same percentage of below-the-waist lesions (usually in genital area) are Herpes II," says Charles Zugerman, M.D., associate professor of clinical dermatology at Northwestern University and consultant for Blistex Inc. "But both types of the virus can appear—and be transferred—anywhere on the body; they look and behave similarly, but Herpes II is much more likely to recur."

An initial herpes flare-up (called "primary herpes") may be more severe than subsequent flare-ups (recurrent herpes). The red lesions may appear alone or in clusters, feel itchy, tender. Above-the-waist lesions are often brought on by sun exposure, sore throat, fever and other cold symptoms (hence the names cold sore, fever blister), trauma or stress. Lesions below the waist may also be spurred by sickness and stress, and by sexual intercourse, menstruation.

"Herpes doesn't always recur, nor does it always spread; but when it does, it's most likely to spread to an area with a mucous membrane or to where skin has been abraded," says Dr. Zugerman.

Best prevention? Avoid excessive sun exposure. During a flare-up, minimize intimate contact with others; try not to touch lesions, and if you do, wash hands immediately. Simply touching a cold sore, then touching another area is enough to spread the disease.

There's no cure for herpes. Treatment consists of using the prescription antibiotic acyclovir and, for cold sores on lips, using an over-the-counter lip balm, preferably one that contains a sunscreen.

THE FRENCH & LOUIS MALLE

(Continued from page 496)

taken in and are hiding from the Germans. In truth, Malle and this Jewish "Jean" had not been friends. Malle has said that there was no time for friendship—that at first he was jealous of the smart, secretive new boy who had appeared at school suddenly after a Christmas break, and that then it was too late, because Jean was taken away by the Gestapo, just as suddenly less than a month later. He told reporters in France, who wanted to know what was "true" in the movie, that the friendship between the boys in *Au Revoir les enfants* was a kind of offering he made, in guilt and penance, to Jean's memory. He never saw the boy called Jean again. Jean was deported to Auschwitz, and gassed as soon as he arrived. So were two other Jewish boys who had been hidden at the school with him. The principal of the school, Père Jean, died at the concentration camp at Mauthausen. Père Jean was Malle's confessor. He turned out to have been a *résistant*—actually, a very important *résistant*. He was on the National Council of the Resistance, and his *petit collège* for monied little Catholic boys was a resistance headquarters.

Malle ends his movie this way: with Père Jean and the three Jewish boys marching through the school courtyard and out of the gates, into a world the Nazis rule. He says, in a voice-over, that he will remember that moment until he dies. He says now that the moment changed his life, that it decided *his* fate as well as Jean's, because it settled on him a terrible skepticism about grown-up truths and explanations, which in time became his artist's distance, his camera eye, his fascination with appearances, his commitment to scrutiny. He has given dozens of interviews about this transformation of Julien into Louis Malle. He has talked (in all seriousness) about "a new Proustian phase" in his moviemaking, about beginning an autobiographical *oeuvre*, about recapturing and recapitulating his life, and whenever he does he seems to fix—a little more firmly, a little more defiantly—on that epiphanous moment in the school courtyard as the moment of his illumination, the moment that "conferred" a vocation on him.

Malle is very French, talking about vocation. He is like his films, in this, because his films are often about innocence, and not at all innocent themselves. They are sleek, and they are always self-conscious. They have a cool surface, but their images are rhetorical, and they play for sentiment: Lucien's tear when he betrays the young girl's family, the quick glance that Julien gives Jean when the Gestapo invades their classroom. Malle is nearly always accurate about children. Julien cannot help looking at his friend; he does what any child, in nervousness, would do. But that glance of Julien's (it was Malle's invention) is also a way of claiming guilt, and consciousness of guilt—a way of saying that we are all accomplices to the slaughter of those three Jewish children and the priest who tried to save them. And it is said in such a brave, quietly confessional way that at the same time it absolves us.

This is what is easy, and seductive, about the movie. The enemy is never really our sensitive, reflective selves. We share, with Malle, the privilege of a fine consciousness, and the enemy does not. The enemy is the local *milice*, barging into the only good restaurant in town and disturbing everybody's Sunday dinner. The enemy is the club-footed peasant, Joseph, trafficking with schoolboys and losing his job in the school kitchen for it—and in helpless, uncomprehending rage betraying Père Jean to the Gestapo. The enemy is the infirmary nun whose own glance betrays a Jewish child hiding for his life under the covers. More than one French critic has pointed out (for whatever it's worth) that in *Au Revoir les enfants* it is the underlings—the people who change the bedpans and mop the kitchens and in general do the dirty work of other people's lives—who end up doing the moral dirty work of the society, too.

Evidently, Malle has wanted to make this film for years. The sister of the real Jean Bonnet—she was the only survivor in their family—wrote to Malle in 1964, and at one point Malle himself went to the German War Archives and traced Jean's journey from the Carmelite's *petit collège* to Auschwitz. The fact that it took Malle so long actually to begin is a measure of how painful his memories of that winter day at the *collège* must have been—not to mention that the indignation over *Lacombe, Lucien* cannot have done much to encourage him to confront them.

> "Malle says we are all accomplices . . ."

What seems to me more interesting is how much France has changed in those thirteen years between *Lacombe, Lucien* and *Au Revoir les enfants*. If it is hard to imagine that indignation now, it is impossible to imagine the French reaction to, say, Marcel Ophul's *Le Chagrin et la pitié (The Sorrow and the Pity)*, which was banned from television for ten years, or even the argument that went on in Paris a couple of years ago as to whether a documentary about a group of old Jewish tailors who had once been hit men for the Paris resistance should be seen. It may be that the Klaus Barbie trial—for all its undermining notoriety—served a purpose which the government that staged it never intended. The trial last summer of SS *Obersturmführer* Klaus Barbie was also about memory. It was meant to quicken French memory of the war, to shape that memory, to force the Holocaust into conscious collective life—and instead, at least to many Frenchmen, it seemed to settle the Holocaust into history, offering up their complicity as a history lesson—where it had been a furtive secret.

By the time *Au Revoir les enfants* was shown—it was in August, at the Venice Film Festival—Klaus Barbie had been convicted of crimes against humanity committed in France and involving the deportation of French Jews to death camps. French children had had an obligatory "Holocaust class" at school, and on the President's orders Claude Lanzmann's nine and one-half hour movie *Shoah* had been on national television and five million Frenchmen and women had stayed in for the better part of four nights to watch it. Louis Malle had left a country still caught up in the shame of capitulation. He had come home to a country going through a kind of official consciousness-raising. And he finished his first French movie in twelve years in a country in angry, if pious, reaction to racism—to the National Front and its founder, Jean-Marie Le Pen, who calls gas ovens a "minor detail" in the history of the war; to French "revisionist" historians who claim that the Holocaust, in fact, never happened. It is fashionable to say that the country welcomed Malle like a prodigal son, but in some ways France was the prodigal, returning to itself.

There are many Frenchmen who do not like *Au Revoir les enfants*. Some of them—including a number of French Jews—say they are offended when a *grand bourgeois* like Louis Malle announces that he, too, once had a Jewish school friend, and that he suffered for his friend's suffering, and never forgot him—as if those small gestures of contrition were somehow compensation for the fact that the *grande bourgeoisie* did very little for its Jewish friends when France's Jews were rounded up and deported. Jews in France tend to remember the war at home by the great evasions—and not by the delicate, regretful gestures.

Louis Malle comes from a big, prominent, complicated family. (His people owned Béghin, the sugar company, and there is a reference to them in the movie, when young Julien finds a mouse in a cache of sugar cubes in his dormitory locker.) There were *résistants* in the family. There was an uncle who joined De Gaulle and fought with the Free French Army, and there were also Petainists like his father—Petainists who nonetheless were solidly anti-German. It was a fascinating family, and some critics of *Au Revoir les enfants* think that Malle should have started his *recherche* with them, instead of with two plucky little boys and a courageous priest—each bordering on cliché. They think that, in the end, the movie moves uneasily through some sentimental space between art and autobiography, and is true to neither. Its edge and its ironies have to do with knowing that Julien Quentin is really Louis Malle, that he was capable of fine friendship, that he suffered loss and guilt and became an artist, that his life was marked and his sensitivity confirmed by the fact that now, forty years after Jean Bonnet left for Auschwitz, Malle has "made his war," the way (as Simenon would have said) he once "made his America."

The important thing about this movie is that every Frenchman over fifty has his "war" inside him—*Au Revoir les enfants* has been a shock of recognition as big as the country.

Jane Kramer *writes the "Letter From Europe" for "The New Yorker." Her books include "The Last Cowboy" and "Unsettling Europe." This September, Farrar Straus will publish a new collection of her work.*

HELION

(Continued from page 504)

with their convergence of abstract idealism and Surrealist fluidity, are impersonal, expectant, muffled, somberly beautiful.

Like Giacometti, Hélion created his first mature work with a vocabulary borrowed from older artists, and later, at the end of the 'thirties, reversing the usual development of representation to abstraction, embarked on a return to reality. As Hélion told me, artists such as Mondrian and Kandinsky "could finish their lives with abstraction. I was beginning mine." But even as Hélion was turning away from abstraction, it was to remain the leavening agent of his art. Within each of his representational shapes there lurks an abstract shape—a pumpkin is a sphere, a figure is a combination of cylinders, cones, and spheres. Abstraction gives Hélion's work its formal impetus, its syncopated rhythm of colliding colors and lines and forms.

Remarking on what he mildly described as his "different direction," Hélion noted: "I had gone to America in 1936, partly because of the American relations I had through my wife, partly to get away from the environment in which I had come to abstraction. I settled in New York City to regain my freedom, but it so happened that my reputation as an abstract painter had begun to attract to me those very artists who, after years of representational painting, felt tempted by abstraction and the freedom it implied. So I withdrew to Virginia, to go my own way. I turned to nature, which they were escaping from; we met going in opposite directions."

Hélion's conversation bounced from decade to decade on the various occasions when I visited him. "The life of an artist," he observed, "is actually not something very logical. It goes as it goes. One meets with adventures. . . ."

Hélion returned to Europe to fight with the French in World War II, ended up in a German prisoner-of-war camp, made a daring escape, and fled back to America, where he wrote a suspenseful prison memoir, *They Shall Not Have Me*. He was one of those lucky people who know how to thrust themselves into the midst of the fray—and this made for a life rich in friendship and incident. Peggy Guggenheim exhibited and collected his work; he was married for a time to her daughter Pegeen, a painter who committed suicide when she was still quite young.

Back in France in the 'fifties, Hélion was a leader of the new realism that absorbed so many Parisian artists, including his friends Giacometti and Balthus. He painted a series of female nudes, almost Courbetesque, what with their weary, beautiful flesh; of men reading newspapers on park benches, the papers unfurled like floating banners; and of derelicts reclining in the gutter before mannequin-filled shop windows. The forms are bold, simply modeled; and there are often clear, heavy outlines running all around the shapes.

At mid-career, Hélion daunted audiences with the courage of a sophisticated modern artist who was unwilling to compromise reality with some trick of Cubist composition to give it all a predetermined kind of order. As he said, to me, "I wanted to be frank. Léger always told me, 'Look for opposition.' And the opposition of abstraction was—not just nature—but the whole world." In his still lifes of the 'fifties, everything is given equal emphasis—it's all magnified: half-open pumpkins, vases of flowers, electrical outlets, cracks in the walls. No painter of our century knows more about the mysterious charm of ordinary life. He uncovers the surreal underbelly of the most mundane sights and events.

In the late 'sixties, Hélion achieved a new monumentality—an encyclopedic view of the world—in a series of triptychs that are truly heroic in scale, ranging up to ten by thirty feet. He wanted to invent figure compositions in which the various effects of glass and fabric and metal and flesh were given their individual weight as they had been by Delacroix and Rubens. At the same time, Hélion was conscious of being a modern artist. His is a synoptic grand style—sketch-like, impromptu, the faces and limbs of dozens of figures just suggested with a bunch of strokes. Hélion's glorious let's-try-it spirit recalls Manet and his premier modern style, with its rapid-fire jotting down of impressions.

The blue-green "Triptyque du Dragon," 1967, is a hymn to the life of the streets—and when you're in Paris, where so many streets still seem as artfully composed as a painting, you know why he was drawn to the subject. If "Dragon"—with its cyclist and lovers and waiter and café—gives us the normal life of the street, "Things Seen In May," done in 1968, represents the city in eruption. Here, the street is the site of insurrection, of the barricades that seem to rise up in Paris every few generations. Hélion has pointed out that he was the only painter who took up the student uprisings of 1968 as a subject, and that he did so out of an affection for the youthful spirit of revolt. As the octogenarian put it to me, "It is good to upset things once in a while and see what's underneath." "Things Seen In May" is Hélion's "Liberty Leading the People"—a vision of banners and bravado and dreams painted with great swaths of brilliant revolutionary red.

In the last years of Hélion's life, his work had become even bolder and brighter: the legacy of abstraction returned to the fore. There was no longer any attempt at making figures that were self-contained. These men and women are built out of freewheeling planes of color, flung off on brightly colored grounds. Hélion is putting recognizable objects in a non-objective space. The artist is voracious—he takes in everything: the flea markets (subject of his final triptych, prophetically titled, "The Last Judgment of Things"); the book stalls; lovers and laborers; and the studio, full of an odd mélange of top hats and umbrellas, vegetables and musical instruments.

For the many artists and writers on two continents who treasured Hélion as a friend, his death is a great loss. But Hélion's work—so attuned to the varied moods and aspirations of these modern times—is with us still, a guide to the future. As one of his friends, the poet John Ashbery, observed some years ago, Hélion's work is "a series of awakenings." In his sunsplashed apartment in the city where modern art was invented, Hélion explained that "painting is a wonderful thing because you build up your world and you can alter it in every direction. You can transform it—it can contain its own future and its own past."

With the artist's life in art complete, it's time for the wider public to wake up to the world Hélion made. ▽

DON'T LOOK NOW

(Continued from page 500)

dark. I wander in. My presence infuriates a large, muscular black man. He swings off his bed and strides the length of the gymnasium, lowers his head until it is practically touching mine, and asks with a certain menace, "What made you want to be a volunteer?"

Instead of being frightened, as I would be in a similar confrontation in a different context, I am enraged by his familiarity—the who-the-hell-does-he-think-he's-talking-to syndrome. I respond with equal aggression. "What makes you think I want to be a volunteer?"

"So what are you doing here, lady?"

"I'm an Indian writer. I've been asked to compare New York with cities in my country. People are saying the situation here has become like Calcutta's."

"How does it compare?" We are no longer squaring off. We are talking.

"Unfavorably. To Calcutta, that is."

He is shocked. He may be homeless. But by God, he's an American. And those are fighting words. "Explain that. What do you mean."

I don't know how to explain that Asia is about poverty, but what I have seen in New York City seems to be about inhumanity, as if the poor are regarded as losers, willfully responsible for their own fate. The passivity that generations of destitution have created in Calcutta, an indifference so conveniently read as a peculiarly Indian religious fatalism, in New York City appears to have been transmuted into a vision of the poor as violent shirkers. No one acknowledges that poverty is not a sudden change of fortune but a gradual attrition of hope until the possibility of change becomes so remote that you give up or you go mad.

"I know comparisons are odious, but in the East people understand there is a reason for poverty. Famine. Illness. You can't pay the moneylender. You become a beggar or face starvation. Here, people are frightened of you."

"Yeah, they don't look at me. I cross the street, people put their windows up, lock their doors. They don't see *me*. They never look in my eyes. I know they think I smell. I walk, women hold their handbags tight to themselves and warn each other about me. They don't see *me*. Those Bs. Pardon my language but they

make me so mad." He hasn't used the word, only the letter, and still he apologizes. Maybe he doesn't want to lose my sympathy, wants me to understand his rage—the who-the-hell-do-they-think-they-are-talking-to syndrome. "Sometimes I get so mad. When I get mad I get violent."

"What do you do when you get violent?" There is a long silence. We stare at each other, the challenge frozen between us—my fear, his rage. But what do I have to be frightened of? I have privilege, I can turn my fear into retribution. He deals with real fear every waking, and most sleeping, moments of his life. And no one is about to come to his aid. The chasm between us is too great. What can he say that would be comprehensible to someone like me—voyeur for a night, but in reality only another one of those Bs who clutches her handbag tighter at his approach.

When I first visited New York City some fifteen years ago, I was, of course, dazzled. Movies, songs, glossy images—and just plain bragging—ensured that we of the Third World would always think of New York City as the richest city in the world, regardless of evidence to the contrary. We also knew it was a tough town with a tough mythology. Nonetheless, I was taken aback to see beggars on the streets of Manhattan. Bums were not a problem—which great metropolis lacks its tramps, its urban nomads? But beggars were something else. I didn't know that the American courts had just passed a law decriminalizing vagrancy, which is to say you could no longer be thrown in jail for hanging around being poor. In any case, most of the beggars I saw then could hardly be taken seriously. They were masquerading as Indians. The begging bowls were just another accessory to the saffron robes and the shaved heads and the saris of the Hare Krishna cult.

I could not have imagined that within so few years it would become impossible to walk the Manhattan streets without encountering beggars at every turn. Or that a magazine as synonymous with luxury as New York City is with wealth would publicize the issue. "Homeless in Vogue? That's irony," said the cynics.

But the realists pointed to the harsher ironies of figures wrapped in newspapers, huddled in the doorways of empty skyscrapers, heated and lit all night, their gates barred and guarded against the indigent. They explained some of the reasons for the explosion of visible poverty: the tax breaks for developers who convert buildings into offices and residences for high-income groups, and the absolute absence of similar tax privileges for developing low-income housing; the well-meaning liberalism that let mentally unstable people out of hospitals into a world where the lines between mental and physical survival blurred immediately; the drug pushers and dealers who rule unpoliced welfare hotels and SRO (single room occupancy) buildings, intimidating residents to take to the streets for fear of their lives; the landlords who force people with AIDS out of their buildings.

They also led me to places where other realists have gone beyond the mere recognition of ironies to the rectification of them. They pointed to Bailey House, the only hospice in New York City for the AIDS homeless (privately run, of course) where Douglas H. Dornan, the executive director, says his mission is making sure that his residents have a decent life, whatever is left of it. Sunlight pours into the bright lounge overlooking the river as he shows me the monthly house magazine started by a resident, with its articles and poems by residents. The realists also spoke of the midtown Manhattan neighborhood that has raised money for its own shelter, to be staffed by the neighborhood residents so that the neighborhood's homeless and its residents are responsible to each other.

But when I was approached to write this article, what I said was, "Why me? I've only just moved here. What could I say on the subject that wouldn't be impertinent?" I was informed that I could bring a fresh eye to what had become so common a sight—the beggars and the homeless—that most New Yorkers no longer even noticed.

A fresh eye. The most consistent piece of advice I have been given by New Yorkers is, "Don't make eye contact with strangers." To do so would be to hazard an encounter with who knows what—a dangerous junkie or someone with AIDS or a maniac. "Listen, they let all the crazy people out, and they're living on the streets pretending to be sane so they won't have to go back into the asylums." A city under seige from its own poor, every stranger a threat.

In the old days, that attitude was known as "imperial vision." What was intolerable was to be avoided. Hidden from view. As at Penn Station, where the homeless used to sit on the ledges around the main entrance until the ledges were covered with huge urns of flowers. The homeless are still there, behind the flowerpots. A little less visible, that's all.

"Asia is about poverty, but what I have seen in NYC seems to be about inhumanity"

The supposed indifference of Asians to their poor stems from the feeling that the problem is too great to be surmounted. The advice the Mem-sahibs used to give their children in India was the equivalent of "Don't make eye contact." They used to say, "Don't look now." As an Indian in Manhattan, I feel there is an urgency in bringing a fresh eye to what is happening with such speed on the city's streets. Sometimes, if you don't look now, it becomes too late to look at all. ▽

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(Continued from page 486)

trol. I was able to act out an urbane facade: *Network*, *The Thomas Crown Affair*—these were heavy-duty women—and the culmination of that was Joan Crawford. It was a persona that I put on, but that was also put on me, and that other women were putting on in order to appear forthright, aggressive, to do something in the world that would say, 'I'm not a bimbo.' So it was sociological, and it was also something that happened inside me. It was my way of dealing with the sensitivity that I didn't want to be open about.

"At first, I attempted to do the best work I could; I feel most clear and connected when I'm working—out there without a net, never sure if it's going to be good or not. And then came, 'What about my private life?'; and then, 'I want a child, I want a partner.' Mine was the normal dilemma of the professional woman, but with the additional problem that I was so noticed. It isn't that you have to buy clothes to fulfill an image, but that you're in the middle of it, like a wave. All those *Life* spreads!"

A series of more or less two-year relationships led eventually to her marriage. (Barbet Schroeder has a theory that no relationship lasts longer than two and one-half years, and all who come into contact with him begin to scrutinize their lives for proof of his rule.) "It's very difficult for me to talk about private things," Dunaway says. "Terry and I were very, very close. We had eight good years. Moving to London got me out of a high-pressure situation. I was able to go there and retreat and come through. I did an analysis in London, which is the single most helpful thing I've ever done. But I couldn't wait to leave and come home again. As an expatriate, you're not linked. I missed the TV news. It's nice to be in touch with the culture that is your home, and finally that's what you need. And one yearns for a kind of peace, some kind of ease with people, and sharing."

"Solitude is important—even one other person in the room can be a drain of energy"

Her reentry to America was effected through *Barfly*, which was shot in a month in seedy locations around L.A. "I found myself at a place in my life, and there was Wanda at the same place," Dunaway says. "That's what I want—to connect in my work with who I actually am. God knows I've had a lot of artifice. I don't want to play any larger-than-life monsters, grotesques. I don't want to play any more queens.

"I think Crawford was a mistake. I said that to James Brooks, and he said, 'No, it was Kabuki.' Debra Winger said, 'You're crazy. I saw it eight times to study how to act.' I said it to Ned Tanen [head of Paramount's film division], and he said, 'You're right.'"

When she first saw Mickey Rourke on the set, greasy-haired, bedraggled, in a sweat-stained T-shirt and baggy shorts, she said, "You're taking a risk." "I know," he said, beaming back at her. She did a screen test with minimal makeup, saw that "I looked like I did in *Chinatown*," and decided to perform with nothing more than some base on her skin. Just before the film began, she accidentally burned off part of her hair on one of those California gas-jet fireplaces, "which was appropriate, since Wanda was all about fire, and had lost her husband in a flaming car wreck.

"I was very surprised by what I brought to the part, unconsciously. Something magical happened; the movie took on its own life.

"As an actress, I can reveal myself while still having the protection of the part; nobody can read what goes through my mind. You're always dealing with these two concurrent rivers: one is the immediate experience of the character, the other is the part of your experience that matches that of the character. And often it's a direct match. It's always personal, always connected to the people you feel most deeply about.

"Things came into my head on that barstool . . . I connected with the motivations for all of my behavior. In normal life, you lunch and you go out and go to a movie and see friends—you don't actually plummet into these areas. You do in the movies. The Greeks were right: drama is cathartic. You end up feeling you've been through the experience, and that's very exciting.

"But Wanda started to get to me by the end: she was tragic, sweet, honest, but so down. It took me a couple of months to recover, but then, I was in bed almost a month after Crawford. It's demanding—all this giving out. It took me days to get over this Vogue shoot. You need a time when you don't do anything, to let the water rise again. That's why it's difficult as an actress to maintain a 'normal' existence. My favorite line from one of Harold Pinter's plays is 'Normal? What's normal?' I don't know. The rhythms of being an actress are by definition intensity and then letting out. It's like a heartbeat."

A brief intermission in our conversation is spent talking of music—her favorite piece is Milstein playing Bach's "Chaconne," though she's partial to U2, Suzanne Vega, and Sting—and of the necessity of down pillows. "You need something to hold on to," Dunaway says, "on the nights when no one's there." But somehow we are soon back on the

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gnawed, uncertain bone of relationships.

"It's tough to live with one person: you spend so much time making sure that person's comfortable. Solitude is important for artists—even one other person in the room can be a drain of energy. I need that solitude, but I need people. It's not conventional, but I haven't found anything conventional that works for me. Nor do I seem to be able to contain more than one relationship at a time—that would drive me crazy. I know it's sophisticated and all that, but I can't do it. If you give to more than one person, it's a violation of the very thing you're giving."

Dunaway relies now, she says, on friends. There's William Alfred, in particular, the playwright and Harvard professor she met while she was in the short-lived Lincoln Center Repertory Company—a friend for more than twenty years, a sort of mentor. And her immediate support system is composed of her assistant, her son's nanny, and her hairdresser.

She talks about the 1740 "Yankee" house we are in; her shopping spree in Paris, post-*Barfly* (Azzedine, Lacroix, and Saint Laurent); the Christmas turkey and ham that failed to arrive from Partridge's in London. Time is a subject that recurs again and again, the notion of letting time work. And on to John Malkovich in *Burn This* ("I am in love with what he's doing up there"), and the two scripts and three books she is interested in developing as a producer. Then some nudging from me about her new interest in Catholicism brings only a vague and somewhat reverent answer: "I'm just investigating it. I'm attracted to it; it's almost like meditation. I was raised a Baptist and then a Methodist, and was an Episcopalian as a teenager. . . but I go to mass out here, and I take Liam."

Dunaway rises at five-thirty or six every morning: "I'm too excited to sleep," she says. She calls Europe, works out to the first Jane Fonda tape—though she claims the legs do not require special attention and are no credit to her, only to her mother and genes. Her biggest asset, she says, is her curiosity.

"I think *Barfly* has really given me an important chance, and I want to be vigilant about it, and I want to find a way of living. And that's what this house is all about. It's great to just come out here and watch the bulrushes turn pink. And then I take Liam down to the beach, and it's like a camera is rolling; it's magic. He says, 'Let's jump the waves.' I say, 'What do you mean?' And he says, 'It's easy,' and he starts to jump the waves. He's still trusting. You get to the point where you don't trust anymore, and if somebody says, 'Trust me,' you remember that you learned twenty years ago never to trust anyone. But Liam still trusts. Children give you a second chance." ▽

ALL-AMERICAN ENERGY

(Continued from page 475)

didn't make me feel good."

Today, a mere six years after she began, Nancy Brinker has already moved mountains. She has become knowledgeable enough about the subject to sit on the National Cancer Advisory Board, and the Foundation recently announced an ambitious new project called the Alliance. "We have managed to get two major medical institutions to cooperate: the University of Texas Southwestern Medical Center, where the research lab will be; and Baylor University Medical Center, where the clinical treatment will be." A recent half-million dollar gift—and matching funds that Brinker put together in a week, almost on a dare—will support a new chair in breast cancer research at the Southwestern Medical Center.

"I think my sister's was the story of what so many women suffer—a woman who has a woman's disease, being treated by men. I'm not a feminist, but I feel that the only way we're going to conquer a disease like this is for women to get behind it."

Nancy Brinker's mission—born out of a commitment to her sister, and enriched by her own experience—has already changed the lives of many women.

Dallas women are suddenly finding mammography screening more accessible (thanks to the Foundation), as well as covered by insurance for those over thirty-five (thanks to a law it maneuvered through the state legislature). And all this seems to be just the beginning.

"We foresee being able to make a major impact on this disease, and to treat thousands of patients in the most progressive manner. We'll provide them with counseling, too: I'm going to have people who'll go with patients to their appointments, who'll be with them through surgery, who can answer a lot of questions, allay a lot of fears, make them as comfortable as possible.

"We won't cure cancer—there'll be no such thing in our lifetime, I believe, as an out-an-out cure—but I think we can control it. And if we can give somebody ten years of life, and make the treatment not feel painful and deadly, we'll have done an amazing thing." ▽

FIGHTING FATIGUE

(Continued from page 528)

sitting for long periods, there is no muscle activity to squeeze blood back to the heart; pressure may build in leg veins. "Women who stand all day can have weakened venous systems and may develop spider veins," says Richard Kushner, D.P.M., a New York City podiatrist. He advises wearing support hose, since the external physical compression may aid circulation and keep legs from getting tired. Cigarette smoking also contributes to tired, cramped legs, because nicotine is a potent vaso-constrictor that decreases normal blood flow. Feet and legs that ache at the end of a day can benefit from warm soaks, but serious swelling is best relieved by cold water or by lying with feet propped above chest level. ▽

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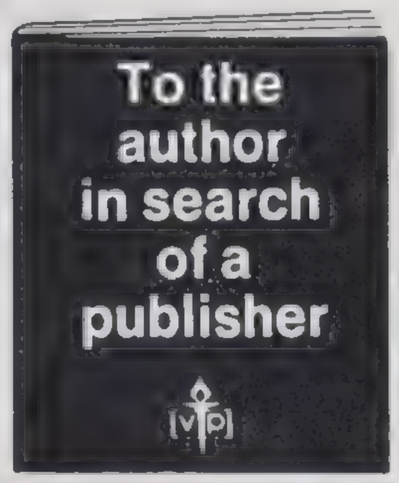

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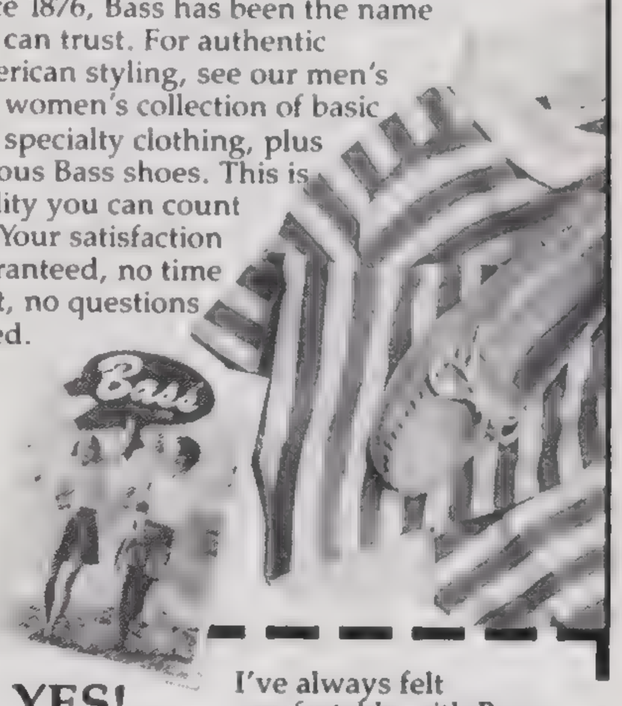

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FOOT NOTES

(Continued from page 528)

You need to give the body a chance to build bone, just as it builds muscle."

Shoes with thick cushioning are the best prevention against damage from stress overload. Dr. Dominguez finds that "now that running shoes are so good, we're not seeing many stress injuries in feet." There's still a price to pay, though, for overloading the system. "It's just occurring higher up," says Dr. Dominguez. "Those same stress injuries are now showing up in the shins and thigh bones." Tight heel cords may also cause pain in the front of the leg, since the muscles there have to work extra hard to pull up the foot.

The ankle is an essentially stable joint; strains and sprains are usually precipitated by a traumatic event such as landing hard on an angled surface. If, after a first injury, ligaments are torn and not properly rehabilitated, the ankle may be weak, prone to further injury.

Loose ligaments, which are common in women, don't necessarily cause weak or turned ankles. Ballet dancers "are ligamentously lax," Dr. Jahss notes, "but have good muscle control to compensate, and they don't strain their ankles." Women who are very flexible should build muscle tone in lower legs before a problem occurs.

GETTING "COLD FEET"

Women who get cold feet often worry that it is a sign of poor circulation, but in healthy women that's almost never the case. "We don't really know what causes the sensation of cold feet," admits Dr. Waller. "It may be something as simple as excessive sweat evaporation."

Circulation is a concern in people with diabetes; the disease causes blood clots and other problems that may affect small blood vessels leading to the feet. In a diabetic, skin infections that would quickly heal in healthy women can become gangrenous and lead to amputation.

Just as atherosclerosis may damage the heart, arteries that supply blood to the feet can become blocked. The result: a problem called intermittent claudication, in which one experiences cramps, aching, or fatigue in the lower leg when walking. "Not enough blood is pumping in, so you feel like you have to stop walking," says Dr. Jahss. "As soon as you do stop, you feel good again." Blood flow can be improved with drugs or surgery.

Through an anomaly of their blood vessels, some people suffer from an inadequate blood supply to what is called the anterior compartment of the leg. "During exercise, the muscles get starved for blood and give a cry for help," says Dr. Lane. There may be a burning sensation, caused by the lack of oxygen. Dr. Dominguez says this is likely to be your problem if "every time you run a set distance you get a pain that resolves when you stop exercising." A permanent solution is for a surgeon to cut the fibrous tissue, making room for the muscles to swell without cutting off blood and oxygen.

CALLUS CURES

Skin on the bottom of the feet is thick and susceptible to cracking and flaking. For skin on the soles that tends to fissure, Ross Levy, M.D., assistant professor of medicine (dermatology), Albert Einstein College of Medicine in NYC, recommends buffing away top layers of dead skin, then moisturizing with creams containing urea and lactic acid.

Corns and calluses that develop at pressure points can be honed down with a pumice stone or treated professionally with salicylic acid, which eats away at the outer layer of skin. "The underlying cause is often a bony prominence," Dr. Levy notes. "When you're treating the skin, you may be dealing with the symptom not the real cause."

Dr. Levy has been testing a new way of preventing calluses, which involves "injecting collagen subcutaneously as added padding where there's a bony prominence." The collagen injections, which last from three months to a year, are considered safe, "non-invasive and potentially useful for people who have very little padding on the bottom of the foot."

A painful skin problem on the bottoms of feet is dishydrotic eczema. "There's redness, cracking, and scaling," says Rodney Basler, M.D., consultant in dermatology at the University of Nebraska, Lincoln. Dry skin on the feet blocks sweat glands; perspiration is caught under the skin, forming tiny blisters. With strong topical steroids, it's possible to suppress symptoms, not cure the problem.

Plantar warts are among the most persistent foot problems but should be treated conservatively, according to Dr. Basler. "I feel that it's a mistake to cut or burn warts or treat them with lasers," he says, "because if a scar develops, it's like walking on a pebble." His method of treatment is controversial: he uses the chemical blistering agent cantharidin, which, he says, penetrates the wart and causes a blister underneath. If it works, the blister lifts out the wart in a couple of treatments.

Dr. Levy has used laser surgery to remove warts and has found no painful scarring. Other doctors recommend blunt surgery (in which the wart is cored out) or topical acids, which take a long time to work.

FOOT FIXES: WHO'S AN EXPERT?

In all states, podiatrists can be licensed to do any form of foot surgery and, in many states, to treat lower leg and ankle problems. Dr. Gudas, a podiatrist, admits, "We have a lot of turf problems with orthopedists" who worry about the podiatrist's lack of medical training. But, he points out, most podiatrists now have one to three years of postgraduate residency training. Dr. Jahss, an orthopedic surgeon, feels "It's a political issue," suggesting that podiatrists lack the background to do surgery. "But, an orthopedist without a lot of experience treating feet may be lacking in knowledge, too." In choosing a doctor for surgery, make sure that a podiatrist is certified by the American Board of Podiatric Surgery, has had residency training in surgery and hospital operating privileges. An orthopedic surgeon should have specialized in foot and ankle treatment.

Now that many podiatrists are dealing with more complex foot problems, many pedicurists have begun treating corns, calluses, and ingrown toenails. "That's dangerous and illegal in most states," says Dr. Kushner. "What's happening with pedicures is a health risk. Never allow a pedicurist to do more than push back cuticles, cut nails straight across."

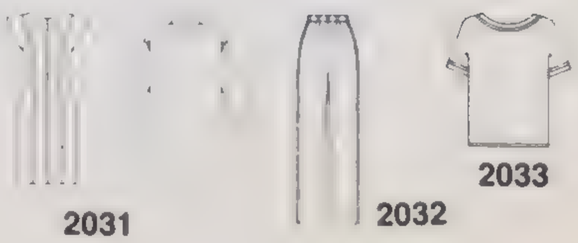
Many skin infections of the feet are easily transmitted; pedicurists who don't sterilize equipment may cause fungal infections to spread from one person to another. As prevention, many women now bring equipment to the pedicurist. Also advisable: following simple precautions in locker rooms and other places where foot infections can be spread.

That's the purpose of a shoe—to cushion the foot and protect it from the environment. ▽

VOGUE PATTERNS

Back views, yardages, details, pages 544-545.

Coat, dress: Geoffrey Beene for Vogue Patterns #2031. Sizes 6-16. Size 10: 2⅞ yards 56-58" fabric. $11. Canada, $13.50. **Top:** Geoffrey Beene for Vogue Patterns #2033, View C. Sizes 6-16. Size 10: 2 yards 45" fabric. $9.50. Canada, $12.10. **Trousers:** Geoffrey Beene for Vogue Pattern #2032. Sizes 6-16. Size 10: 1¾ yards 56-58" fabric. $11. Canada, $13.50.



2031 2032 2033

FAMOUS FEET

(Continued from page 531)

rehabilitation medicine at New York Hospital.'' From watching other receiving-liners, she learned to raise and lower heels ten to twenty times during a three-hour reception.

KATHY SMITH, creator of fitness videos, author: ''Once a week I rub in oil, massage pressure points, let oil penetrate while I sleep in cotton socks. Walks on a beach rub away calluses, use muscles I don't often use. The best surface to exercise on is a raised wooden floor. Dirt tracks and grass are also good.''

HANNAH PAKULA, author (''The Last Romantic: A Biography of Queen Marie of Roumania''): ''As a child, my mother made me wear corrective shoes to get the sort of feet one was then supposed to have—narrow, with high arches. I hated the ugly things; now my feet are so narrow it's hard to find play shoes.

''For night, I always wear the same pumps, with three-and-three-quarter-inch heels, in different colors, different materials—leather, patent, silk, suede. One of my worst fears was realized at a party the other night: I'd tried on two different pairs of shoes when I dressed; at the party, I suddenly realized I was wearing one black suede pump with a black leather.''

ALEX (MRS. JOHNNY) CARSON: ''In California, there's a more relaxed attitude; my friends and I wear sneakers most of the time. With driving so much a part of our lives, comfort is a big factor.''

BETSY GOTBAUM, vice president of the new Women's Center at New York's Life Extension Institute-Corporate Health Examiners: ''I wear clogs in the house; when I can, go barefoot. Clogs need practice to stand in, let alone walk in; but they place my feet in the ideal position for walking, force me to stand correctly, strengthen ankles.''

SARA E. SNODGRASS, Ph.D., assistant professor of psychology at Skidmore College, who has conducted several studies on walking styles: ''Wearing high heels makes my back ache; consequently, my heels are never more than one and a half inches high. It's awfully hard to be cheerful and pleasant in front of a class when you're in pain.''

BEVERLY SILLS, general director, New York City Opera: ''When I was singing, I spent as much time selecting shoes as I did gowns. After standing in a two-and-a-half-hour performance and a two-hour reception, I decided my feet deserved the best. I still do.'' ▽

SURGERY: YES OR NO?

(Continued from page 530)

required for recovery. Ross Levy, M.D., points out that *any* foot surgery is difficult. ''Unless people stay off their feet, swelling lasts longer, and the pressure of walking prevents easy healing.''

Two forms of bunion surgery may cause more problems than they correct. In one, the extruding bone is shaved down—a process that destabilizes the foot, leading to complications. In so-called ''minimal-incision surgery,'' the doctor operates blindly through a very small hole. Says Dr. Waller: ''Thirty percent of the bunion surgery I do is to correct the damage caused by earlier mini-incision techniques.''

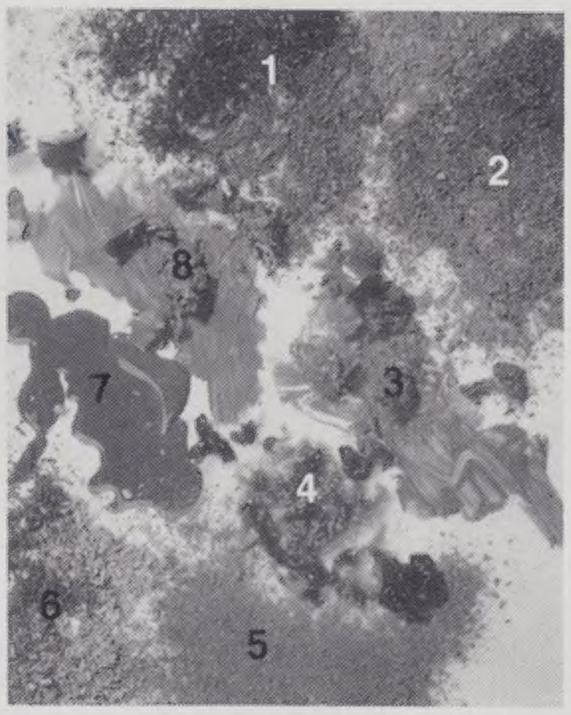
The best bunion surgery will cut and reposition the bones but maintain the foot's normal architecture. The surgeon may also move tendons and ligaments. Dr. Gudas has had success with high-compression fixation surgery, in which he repositions the bone without shortening it, then uses surgical screws to hold it in place. This cuts down on pain and swelling, allowing healing to occur more quickly. It still takes ten to twelve weeks before normal activity can be totally resumed.

With any bunion surgery, the bunion may recur or the joint may become stiffened. You have to treat surgery seriously and get several opinions before committing to it.—J.K.

MAKEUP INFORMATION

Page 508: (*Detail, right*): 1. Shiseido Ombres Systeme in Pageant Blue. 2. Shiseido Modulating Violet Pink blush. 3. YSL #62 lipstick. 4. Estée Lauder Cherry Color Gel. 5. Revlon New Coral blush. 6. Revlon Eyeshadow Prism in Coral and Company. 7. Gale Hayman Hot Fuchsia nail color. 8. Chanel Laser Pink Lipstick.

Page 511: (*Detail, far right*): 1. Gale Hayman Natural Peach blush. 2. Lancôme Pink Soleil blush. 3. YSL eye shadow duo #79. 4. Borghese Citrino Green eye color. 5. Estée Lauder Pink Quartz lipstick. 6. Christian Dior Tender Green Facecolor Powder. 7. Christian Dior Pensées 5-color eye shadow compact. 8. Christian Dior Pale Mauve Facecolor Powder. 9. YSL lipstick #63. 10. Prescriptives Turquoise Trilights shadow pencil. 11. Ultima Mirage nailcolor.



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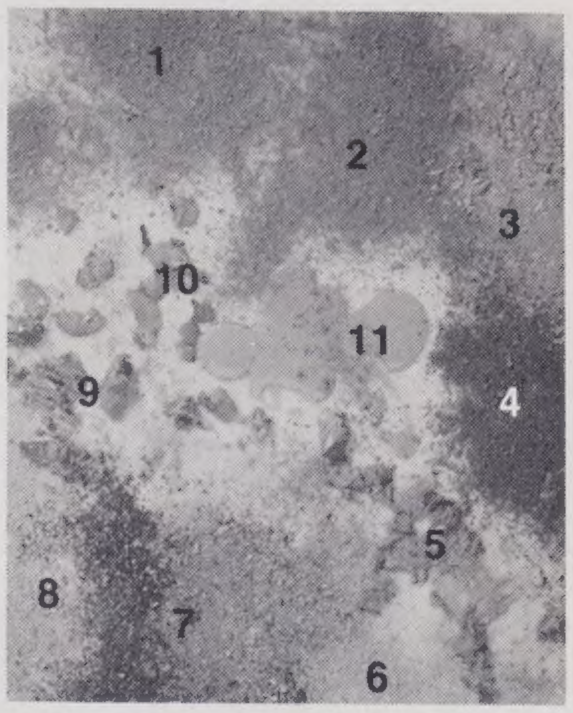

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FASHION INFORMATION

Page 48: Cotton/Lycra shirt, $368. If Soho, NYC; Romanoff Boutiques, Bal Harbour FL; Maxfield, Los Angeles. Beret at Patricia Field, NYC; Kaybee's, Providence RI; Style In The Round, Philadelphia. Earrings at Bonwit Teller; Higbee's, Cleveland OH; Rich's, Atlanta. **180:** Shirt, Gianfranco Ferre. **200:** *Photo, top right*: Earrings, Marvella. **204:** Catalog reference number: 1-800-FOR-GALE. **210:** *Photo, top left*: Scarf, The Honey Collection. *Photo, center*: Shirt, Ralph Lauren Classics. Glasses, Persol for Private Eyes. **396**: Shirt by Mary McFadden. **406:** *Inset, top right*: Earrings, Eric Ange Pena. *Inset, top left*: Mary McFadden shirt. Earrings, Janis Savitt for M&J Savitt. *Inset, bottom left*: Philippe Model Hat. Earrings, Margaret Ellis. *Inset, bottom center*: Glasses, Ray-Ban by Bausch & Lomb. *Inset, bottom right*: Hat, Matsuda. **456:** Cotton jacket. Poly/satin shirt, Mary McFadden, $900. Late April at Martha, NYC, Palm Beach FL; Nan Duskin, Philadelphia, Baltimore; Frost Bros. Link necklace at Artwear, NYC; Twigs, Birmingham MI; Tootsies, Houston. **458-459:** *Large photo*: Pants, Jean Paul Gaultier. See info. page 477. Scarf, Geoffrey Beene for Jewel Case. Bag, Chanel Boutiques, NYC, Chicago. Stockings, $8. Saks Fifth Avenue; Burdines, Florida; I. Magnin. *Inset*: Giorgio Armani silk shirt and shorts, $450 each. See stores on page 459. Earrings, Barry Kieselstein-Cord. Bag, Bottega Veneta. **460:** Watches, *top to bottom*: Aeronautica Watch Company, division of Eric Stephen, $125. Argenti Designer Jewelers, NYC; Marvin and Sons, Cedarhurst and Woodbury NY; It's About Time Stores, Atlanta; James Alperin Jewelers, Chagrin Falls OH. . . . Audemars Piguet, $4950. Tiffany & Co. Strap, ChiuZac Gallery, NYC. . . . Concord Watch Corporation, $2990. Tiffany & Co.; Fred Joaillier, Beverly Hills. Strap, Hadley-Roma. . . . Corum Watch Corporation, $5990. Tiffany & Co.; Fred Joaillier, Beverly Hills. Strap, Hadley-Roma. Marcus & Company at Altman's; Dayton's, Minneapolis. Watch repair depts. at John Wanamaker; Burdines, Miami and Dadeland FL. . . . Tiffany, $850. Tiffany & Co. Strap, Hadley-Roma. See stores above. Gloves, Fownes. **461:** Sweater set, to order at Barneys New York. Shorts at Saks Fifth Avenue; Maison Posh II, Locust Valley NY; Cynthia's, Roslyn NY; Neiman-Marcus, Chicago, Los Angeles. Scarf, Yves Saint Laurent. Bergdorf Goodman; Balliet's. Bag, Prada, NYC. Glasses, Christian Roth. Morgenthal-Frederics, NYC. Watch, Corum Watch Corporation. Strap, Hadley-Roma. See info. page 460. Gold bracelet, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Green bracelet, Martha Sturdy, Canada. Belt, Miss Ellen Ruth Levy. Posh, Chicago. **462-463:** *Inset*: Elastin/silk raincoat also at The Front Room, New Orleans; Jamie, Nashville TN. . . . *Large photo*: Watches, *top to bottom*: Aeronautica Watch Company, division of Eric Stephen. On its own strap. . . Watch strap, ChiuZac Gallery, NYC. . . . Concord Watch Corporation. Hadley-Roma strap. . . . Tiffany & Co., Hadley-Roma strap. For watch and strap stores, see info. page 460. Prada bags at Prada, NYC. Roll bag also at Hattie, Palm Beach FL, Birmingham MI. Chanel bag at Chanel Boutiques, NYC, Chicago, Honolulu; Hirshleifer's, Manhasset NY; Colitti, Millburn NJ; Nan Duskin. Glasses at Morgenthal-Frederics, NYC; The Eyeglass Company of Los Angeles, West Los Angeles and Studio City CA. Pin, Tom Binns. Agenda, Filofax Inc. Stockings, Round-The-Clock. Altman's; Dillard's, Phoenix AZ, Las Vegas NV; Nordstrom, Los Angeles. Shoes at Fratelli Rossetti, NYC; Joseph, Chicago; Giorgio, Beverly Hills. **464:** Scarf, Robert Ubu. Barneys New York. Pin, Tom Binns. Louis Vuitton clutch. For stores, see info. page 465. Gloves, Fownes. **465:** *Wrist to cuff*: Watch, $6590. Tiffany & Co.; Fred Joaillier, Beverly Hills. First bracelet, $250. Artwear, NYC; Body Sculpture, Boston. *(Continued on page 564)*

FASHION INFORMATION

(Continued from page 563)

Second, $925. Tiffany & Co. Third, $225. See stores for first bracelet. Clutch, $285. Louis Vuitton, New York, Boston, Palm Beach FL, Dallas, Beverly Hills, San Francisco. Gloves, Fownes. Skirt, Cathy Hardwick. **466:** Earrings, Cara Croninger. Artwear, NYC. Pin, Tom Binns. Agenda book and pen, Hermès, NYC, San Francisco. **467:** Calvin Klein sweater. Earrings, Cara Croninger. Artwear, NYC. Scarf, The Honey Collection. Bonwit Teller. **468:** Clothes, see page 469. Bracelets, $320 to $510. Also at Rich's. Gloves at La Bagagerie, NYC. Glasses at Gruen Optika, NYC; Optical Shop of Aspen CO and Phoenix AZ. **469:** Turnout also at Ruth Shaw, Baltimore; Younkers, Omaha NE; Perkins Shearer, Denver; Regine, Los Angeles. Pullover, Michael Kors. Bergdorf Goodman. Pants, MaxMara. Glasses, Paloma Picasso for Viennaline. Macy's, San Francisco; Sunglass Hut Stores. Earrings, Robert Lee Morris, NYC. Gloves, see info. page 468. Organizer, Ghurka Collection. Bloomingdale's; Filene's; H.T. Chittum, Miami. **470:** Turnout also at Giorgio Armani Boutique at Holt Renfrew of Canada. Bracelets, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Glasses, Shady Character, NYC. Charivari, NYC. **471:** Giorgio Armani shirt, see page 470. **476:** Jacket, $298; pants, $150. OMO Norma Kamali, NYC. Top, Calvin Klein. Earrings, Tom Binns. Hermès scarf. Hermès, NYC, Chicago, Dallas, San Francisco. Bracelets, John McGrath for Jondell. Lord & Taylor. Belt, Johnny Farah. If Soho, NYC. White bag, MCM-Michael Cromer, NYC. **477:** Wool pants, $610. Bergdorf Goodman; Georgina, Hewlett NY; Alan Bilzerian, Boston and Worcester MA; Knit Wit, Philadelphia; Romanoff Boutiques, Bal Harbour and Coconut Grove FL; Linda Dresner, Birmingham MI; Russo, Chicago; Maxfield, Los Angeles; Ralph Davies Men and Women, San Francisco. Raincoat, $1125. Hermès, NYC, Palm Beach FL, Chicago, Dallas, Beverly Hills, San Francisco. Top, Harriet Selwyn, $420. Roz & Sherm, Birmingham MI; Jim-Elle, San Francisco. To order at Betsey Bunky Nini, NYC. Scarf, Michael Katz. Bergdorf Goodman; Capriccio, Scottsdale AZ, La Jolla CA. Bracelet, Lazaro Neal. Belt, Ruza Creations. Capezio in The Village, NYC; Accessories Plus, Ridgefield CT; Gallery of Shoes, Monroe LA; Kate Roche, Denver CO. Hermès shoes. **478:** Wool jacket and pants. Romeo Gigli cotton shirt, $137. (See stores for jacket and pants.) Turnout also at Toby Lerner, Philadelphia and Ardmore PA; Caron Cherry, Coconut Grove FL. Scarf, Michael Katz. Bergdorf Goodman. Earrings, Monies. Rings, Leslie Block. The New York Look, NYC; Montaldo's. Bag, Renaud Pellegrino. Bloomingdale's; Linda Dresner, Birmingham MI. Shoes, G.H. Bass. Altman's; Macy's, New Jersey. **479:** Salvatore Ferragamo wool shell, $140. Rizik Bros., Washington DC. Cardigan at Caprice, Miami. Pants, Salvatore Ferragamo. Earrings, Chanel. Barneys New York; Chanel Boutiques, Chicago, Dallas; Nordstrom, Seattle. Bag, Chanel. Bergdorf Goodman; Saks Jandel. Watch, Time Will Tell, NYC. Bracelets, Dominique Aurientis. Bergdorf Goodman; I. Magnin. Hair ribbon, J.T.M. Trading/Mokuba Fashion Hair Accessories, NYC. **480:** Cashmere sweater also at Chanel Boutique, Beverly Hills. Pants at If Soho, NYC; Georgina, Hewlett NY; Mary Chancis, Fort Lee NJ; La Cage, Washington DC; Romanoff Boutiques, Bal Harbour FL; Shauna Stein, Los Angeles; Christian Boutique, Ontario, Canada. Choker, Chanel. Bloomingdale's; I. Magnin. Cuff, Chanel. Scarf at waist, Agnès B., NYC, Los Angeles. Black bag and white bag, MCM-Michael Cromer, NYC. Black bag with emblems, Fendi. Barneys New York. Yves Saint Laurent Footwear. **481:** Shirt and cummerbund also at Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Coco, Coconut Grove FL; Ultimo Ltd., Chicago. Pants at Charivari, NYC; Shauna Stein, Los Angeles. Ralph Lauren Scarfs. Bracelets, *wrist to cuff*: Patricia von Musulin. Barneys New York; Jere Scott Ltd., Chicago; Neiman-Marcus. *Next two*, Cara Croninger. Artwear, NYC; Body Sculpture, Boston; Marissa Collections, Naples FL. Watch at Cartier, New York, Houston, San Francisco. **483:** Ralph Lauren silk sweater, $178, and silk shantung skirt, $578. Lord & Taylor; Polo/Ralph Lauren, Chicago, Dallas, Beverly Hills; Nordstrom, Santa Clara and San Mateo CA. Earrings, Tina Chow. Bergdorf Goodman. Belt, Saity Jewelry, Trump Tower, NYC. Ralph Lauren Footwear. Polo/Ralph Lauren, NYC. Weaving, Mudd-Carr Gallery, Sante Fe NM. **484-485:** Silk jacket and skirt, Giorgio Armani. About $2445. Giorgio Armani Boutique, NYC, Chicago. Bracelets, Saity Jewelry, Trump Tower, NYC. **486:** Bolero, Mary McFadden, $4170. Garfinckel's; To order at Saks Fifth Avenue; I. Magnin. Shirt, WilliWear WilliSmith. Pants, Jean Paul Gaultier. See info page 489. Glasses, Liz Claiborne. **487-488:** Hat, Jay Lord Hatters. **489:** Jean Paul Gaultier jacket, $980. Wool pants, $650. Turnout at Bloomingdale's; Alan Bilzerian, Boston and Worcester MA; Russo, Chicago; Buffalo, Tarzana CA. Glasses, Robert Warner for Otto. Morgenthal-Frederics Opticians, NYC. Weaving, See info. page 483. Earrings, M & J Savitt. Bloomingdale's. **490:** Coat, Drizzle by Carol Cohen, $295. Bergdorf Goodman. Silk shirt, Go Silk for L'Zinger, $150. Go Silk Store, Westport CT. Cotton skirt, Romeo Gigli, $1810. Bergdorf Goodman; Shauna Stein, Los Angeles. **491:** Gloves, Giorgio Armani Boutique, NYC. **494-495:** Hair and makeup, Fran Cooper. *Left*: Hat, Anne Moore. The Great Salt Marsh, NYC; Auer's, Denver. Glasses, Christian Lacroix. Hirshleifer's, Manhasset and Forest Hills NY; Ultimo Ltd., Chicago; Neiman-Marcus; Saks Fifth Avenue, Beverly Hills. Earrings, Eric Ange Pena. Caron Cherry, Coconut Grove FL. Bracelet, Carol Dauplaise. Altman's. Gloves, Anne Moore. Macy's, Herald Square. *Right*: Hat, Anne Moore. The Great Salt Marsh, NYC. Earrings, Jennifer Aronson for Almost Fuschia, Boston. Does Your Mother Know, NYC; Champagne Taste, Sonoma CA. **497:** Courtesy F.A.Z. Magazine. **504-505:** *Right*: Private collection, NYC. *Center, far right*: Courtesy Robert Miller Gallery. **506-507:** Raincoat, $660. Lord & Taylor; Intrinsic, Chicago; Lina Lee, Beverly Hills. **509:** Silk bustier, $1490. Mid-April at Ungaro Boutique, NYC. **510:** Silk crepe bustier, $250. Macy's, Herald Square; Flash Lingerie, Coconut Grove FL; Fred Segal Undercover, Santa Monica CA. **512:** Slip, $130. Late March at Bergdorf Goodman; Filene's, Chestnut Hill MA; Jacobson's; Barbara Newman Lingerie at Stanley Korshak, Chicago; I. Magnin. **513:** Bra, $46. Boxers, $78. Bloomingdale's; Filene's, Chestnut Hill MA; Jacobson's; Marshall Field's; I. Magnin. **514-515:** Cuffs, Wendy Gell Jewelry. Saks Fifth Avenue; Jampé, Hackensack NJ; Elder Beerman, Dayton and Toledo OH; Sakowitz; I. Magnin. Naomi Misle Gloves. Bloomingdale's. Stockings, Gamine. Macy's, New York; Footsie, Santa Monica CA. **516:** Gloves, to order at Giorgio Armani Boutique, NYC. Manicure, Scott Hill for Bruno Le salon. **517:** Stephen Sprouse jacket, $1220; skirt, $420; Plage Tahiti, Philadelphia; Theodore of Beverly Hills; Rachel, Palm Desert CA. Skirt at Bergdorf Goodman. Jacket, to order at Bergdorf Goodman. Cotton/viscose top, Ungaro Parallele, $990. Mid-April at Ungaro Boutique, NYC; Neiman-Marcus. In hand, *left to right*: Miss Maud cosmetic bag, $80, and shoulder bag, $325. Miss Maud, NYC and Manhasset NY. Manicure, Scott Hill for Bruno Le salon. **518:** Leg Looks Hosiery. Gloves, Sachiko for La Crasia, $18. Macy's, Herald Square; Glove Me Tender, Winnetka IL; Neiman-Marcus. Bracelets, Erwin Pearl, $60 each. Saks Fifth Avenue; Garfinckel's; Neiman-Marcus; Frost Bros.; I. Magnin. **519:** Matsuda cotton top, $540; cotton pants, $260. Turnout at Matsuda Boutique, NYC; Torie Steele, Dallas; Maxfield, Los Angeles. Shirt and pants at Buffalo, Tarzana CA. Shirt at Louis, Boston. Scarf, Debra Moises. Barneys New York; Ultimo Ltd., Chicago; Madeleine Gallay, West Hollywood CA. Suspenders, Matsuda. Torie Steele, Dallas; Maxfield, Los Angeles. Verdura pins, Verdura, NYC. **520-521:** Photo, *left*: Silk pants, Perry Ellis. To order at Bloomingdale's. Stockings, Gamine. Macy's, Herald Square; Macy's, New Jersey; Goldsmith's, Memphis. Scarf at leg, neck, and wrist, Michael Katz. For stores, see info. page 524. *Photo, right*: Top, Dolce &. Gabbana. **522:** Stockings, Gamine. Gloves, Sachiko for La Crasia. Macy's, Herald Square; Glove Me Tender, Winnetka IL. Jacket, Geoffrey Beene. **523:** Stockings, Charles Jourdan. All Charles Jourdan Boutiques. Earrings, Wendy Gell Jewelry. For stores, see info. page 514-515. **524:** Dress, Ozbek. Hat, Ruza Creations. Charivari, NYC. Scarf, Michael Katz. Bergdorf Goodman; Charles Sumner, Boston, Chestnut Hill; Capriccio, Scottsdale AZ, La Jolla CA; Ella Pryor, Houston; The Gazebo, Dallas. Earring worn as ring, Marina B., NYC. **525:** Stockings, Hue. Manicure by Scott Hill for Bruno Le salon. **531:** *Photos, left row, from top*: David Kennerly/Gamma-Liaison; Tim Graham/Sygma; Jean-Louis Atlan/Sygma; Steve Schapiro/Sygma; Frank Driggs Collection; Dick Rose/Sygma; Ron Galella. *Right, from top*: Oscar Abolafia/Gamma-Liaison; Jack Mitchell/Outline; Alan Hunter/Globe Photos; David Kennerly/Gamma-Liaison; Steve Liss/Gamma Liaison; Walt Disney Productions; Patrice Habans/Sygma. **532:** Wool jacket, $420, and shorts, $105. Both at Charivari, NYC; Hirshleifer's Etc., Manhasset NY; Pompian, Chicago; Claire Pearone, Troy MI; Lina Lee, Beverly Hills. Nylon top, Patricia Field, $40. Patricia Field, NYC; Tiziana, Los Angeles. Belt, David. Macy's, Herald Square; Hirshleifer's Etc., Manhasset NY. Scarf at wrist, Charvet. Bergdorf Goodman. Bag, Miss Maud, NYC and Manhasset NY. Calvin Klein Hosiery. Shoes, Miss Maud, NYC and Manhasset NY. **533:** *Large photo*: Cotton/sequin jacket. Elastin satin skirt. Jacket, $235. Lord & Taylor; Macy's, New Jersey; Belk South Park, Charlotte NC; Woodward & Lothrop. Skirt, $245. Lord & Taylor; Gabby, Great Neck NY; Neiman-Marcus; Lina Lee, Beverly Hills; Ricciani Tiffano, San Francisco. Earrings, Christina McCarthy. Barneys New York (to order); Twigs, Birmingham MI. Bracelets, Bill Schiffer for The Sally Hawkins Gallery, NYC. *Inset*: Dress, $144. Charivari, NYC; Knit Wit, Philadelphia; Ultimo Ltd., Chicago; Neiman-Marcus. Calvin Klein Hosiery. Shoes, Diego Della Valle, NYC. Doll, Keith Haring. Pop Shop, NYC. **534:** Viscose/elastin cardigan (fabric, Sarti); cotton organza shell; rayon ribbon lace skirt (fabric, Riechers). Turnout also at Pompian, Chicago; Lina Lee, Beverly Hills. Scarf, Michael Katz. Bergdorf Goodman; Rizik Bros., Washington DC; Jeannie's, Boca Raton FL. Bag, Prada, NYC; Hattie, Palm Beach FL, Birmingham MI. Stockings, Fogal of Switzerland, NYC, Houston, San Francisco. Shoes, Manolo Blahnik. Barneys New York; Posh, Chicago; Wilkes Bashford, San Francisco. **535:** (Skirt fabric, Cariepa.) Bra, $100. Bergdorf Goodman. Hat, Jay Lord Hatters, NYC. Earrings, Claude Renaud. Barneys New York; 18 Carats, Birmingham AL; Panache on Clark, Chicago. Echo Scarf, Bonwit Teller; Stockings, for stores see info page 438. Donna Karan Shoes. **536:** Michael Leva (fabric, Sarti) also at Bette Bass Boutique, Woodmere NY; Debette, Woodbury NY; Hollywould, Lexington KY; Pompian, Chicago; Futur Ancien, San Francisco; Sublime, Ontario, Canada. Bracelets, Richard Stout Xccessories. Anita Martire, NYC; Special Effects, Atlanta. Radio, Keith Haring. Pop Shop, NYC. Shoes, Geoffrey Beene for Fratelli Rossetti. Fratelli Rossetti, NYC. . . . G.B. Scott turnout also at John Wanamaker; Woodward & Lothrop; Macy's, Atlanta; Chas. A. Stevens, Chicago; Goldwater's, Scottsdale AZ; The Bon, Seattle WA. Earrings, Jay Feinberg. Bag, Jill Stuart. To order, Barneys New York. . . . Cathy Hardwick also at Swansons on the Plaza; Robinson's, California. Shoes, Maud Frizon, NYC, Bal Harbour FL, San Francisco. All models, Christian Dior Legwear. **537:** Earrings, Eric Beamon. Bergdorf Goodman. Christian Dior Legwear. Shoes, Maud Frizon, NYC, Bal Harbour FL, San Francisco. **538:** Cotton raincoat. Cotton/spandex skirt. Cotton T-shirt. Bracelets, Hermès, NYC, Dallas, San Francisco. Gloves, Sachiko for La Crasia. Macy's, New York. Bag, Prada, NYC; I. Magnin. Evan-Picone Leg Fashions. Saks Fifth Avenue. **539:** Cotton skirt at Lord & Taylor; Woodward & Lothrop; Chas. A. Stevens, Chicago; Neiman-Marcus; Nordstrom, San Mateo and Palo Alto CA. Glasses, Ray-Ban by Bausch & Lomb. Bonwit Teller; Marshall Field's. Bulgari rings at The Hotel Pierre. Evan-Picone Leg Fashions. Saks Fifth Avenue. Shoes, Prada, NYC. **540:** Jacket also at Gucci, Bal Harbour FL, Chicago. Pants also at Serenella, Boston; Sasha Frisson, Atlanta; Caron Cherry, Coconut Grove FL; Lou Lattimore, Dallas; Susan of Burlingame and San Francisco CA. Ralph Lauren Scarfs. Saks Fifth Avenue. Earrings, Sharent. Ring and necklace, Tina Chow. Belt, Ralph Lauren Leathergoods. Shoes, Miss Maud, NYC and Manhasset NY. **541:** Jacket and vest also at Skihaus of Vermont, Middlebury and Winooski VT; Shaw Bay Classics, St. Michaels MD; Tweed & Tartan, Raleigh NC; Malouf's, Lubbock TX; The Geiger Shop, Denver; Kitzbuhel Collection, Sun Valley ID; European Elegance, Salt Lake City UT, Palm Springs CA. Breeches and boots at H. Kauffman & Sons Saddlery, NYC. Earrings, Tom Binns. Bracelet, John McGrath for Jondell. **542:** Coat also at Panache, Millburn NJ; Adaria, Birmingham MI; Lou Lattimore, Dallas. Glasses, Ray-Ban by Bausch & Lomb. Saks Fifth Avenue; Macy's, San Francisco. Bracelets, M & J Savitt. Bloomingdale's; M & J Savitt at Joseph, Chicago. Shoes, Diego Della Valle, NYC; Toby Lerner, Philadelphia and Ardmore PA. **543:** Cardigan and polo also at Rodier, San Francisco. Pants also at Spirit, Santa Fe NM; Buffalo, Tarzana CA. Bracelets, Pamela Riley African Art & Merton Simpson Galleries, NYC. Shoes, Diego Della Valle, NYC. **544:** Coat and dress fabric, Wool Flannels by Anglo fabrics. Both at G Street Fabrics, Rockville MD; Fishman's Fabrics, Chicago. Coat fabric also at Stewart Fabrics, Birmingham MI; New York Fabrics, Northern California; Fabricland Stores. Belt, Albert Nipon for Echo Design Group. **545:** T-shirt fabric at Felsen Fabrics, NYC; G Street Fabrics, Rockville MD; Lily's Fabrics, Miami FL; Vogue Fabrics, Chicago and Evanston IL; Hire's Fabrics, Houston; International Silks & Woolens, Los Angeles; New York Fabrics, Northern California. Pants fabric, see coat fabric info. page 544. Bracelet, Cara Croninger at Artwear, NYC. Ring, Kozuko Mitsushimo at Artwear, NYC. Shoes, Joan & David, NYC, Los Angeles, San Francisco. ALL PRICES APPROXIMATE.

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